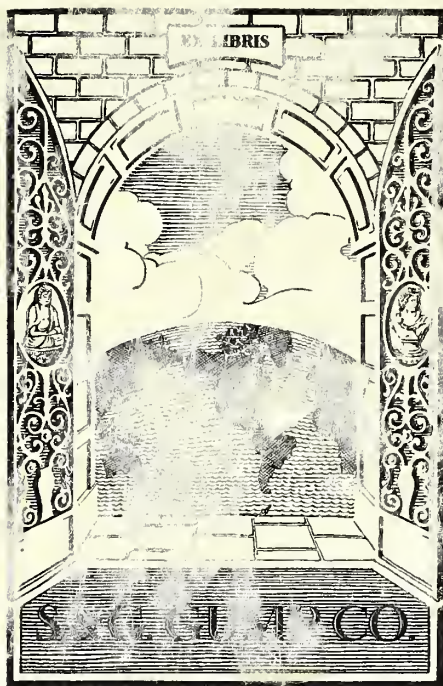


JAPANESE

ENAMELS





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JAPANESE ENAMELS

WITH ILLUSTRATIONS

FROM THE

EXAMPLES IN THE BOWES COLLECTION

BY

JAMES L. BOWES,

AUTHOR OF JAPANESE MARKS AND SEALS

JOINT AUTHOR OF KERAMIC ART OF JAPAN

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PREFACE.

THE *brief account of the art of Cloisonné Enamelling given in the following pages is the first of a series of papers dealing with the various arts of Japan which I hope to issue in connection with the descriptive catalogues of the various groups of art works which I have collected. These have been gathered together since Japan was opened to intercourse with foreign nations in 1859, and they comprise examples of all the arts which have been practised by the ingenious and skilful inhabitants of that country.*

Japanese Art was practically unknown in Western countries twenty-five years ago, and the only examples to be found in Europe were the decorated porcelain known as Old Japan and a few specimens of Lacquer ware.

The former cannot be looked upon as distinctively the work of the Japanese artist, for it was principally

made for exportation to Holland, and consisted of vessels more European than Japanese in their form, and the character of the decoration was unmistakably influenced by European feeling. Immense quantities of this ware were sent to Holland in the latter half of the seventeenth and during the eighteenth century; indeed it is stated that as many as 60,000 pieces were received in Europe during the single year of 1664. However this may be, we know that there are few great mansions in England and Western Europe in which specimens may not be found. The most important single collection of this ware is preserved in the Japanese Palace at Dresden.

The examples of Lacquer were few in number, and generally poor in quality. Some of the best were those which had been presented to the Dutch visitors to Japan, whilst other, but inferior, pieces had been made upon the order of the Dutch traders; the latter, generally in the form of slabs and panels, when received in Europe were fashioned into cabinets, coffers, and so forth, many of which form part of the furniture of the palaces and houses in this and other European countries.

Of the real Art of Japan little, however, was known beyond the confines of that country. There were no examples of enamels, paintings, ancient bronzes, of the works of the potters of Satsuma, Kioto and Kaga, or of the more ancient pottery of

Hizen, Bizen and Owari. These were preserved in the palaces of the Shōgun and the great Daimio of Japan, for whom the artists of that country had produced them, and they have only been dispersed under circumstances which I will endeavour to trace.

It is not necessary to refer at length to the well-known visits of Commodore Perry and Lord Elgin to Japan, which led to the opening of certain ports to foreign trade in 1859. This event was followed by the appearance in Europe of a few art works, but the first opportunity of gaining an insight into the real Art of Japan occurred in 1862. To the Exhibition held during that year in London, Sir Rutherford Alcock, our ambassador at the court of Japan, contributed a collection containing many choice examples of lacquer ware, as well as some specimens of textile fabrics, bronzes and other art works. From time to time, during the five succeeding years, a few objects reached this country, but most of these were of modern manufacture and few possessed any real artistic interest. It was not until 1867, when the Japanese collection was displayed at the Paris Exhibition, that Europe became aware of the marvellous diversity and extraordinary beauty of the art works of the land of the Rising Sun. No words can do justice to the splendour of that assemblage of art objects in lacquer, pottery, metals, textile fabrics, and carved ivory works, and it must always be a matter

of intense regret that the entire collection was not preserved intact in some museum. It was, however, offered for sale at the close of the Exhibition, first in Paris, and subsequently in London, and was dispersed amongst European collectors, many of the pieces finding their way into the Bowes collection.

Two events in the history of Japan since that period may be referred to in connection with the subject under review. The more important of these was the Restoration of the Mikado to supreme power in 1868. This event was preceded by the strife between the Daimio who supported his cause, and the forces of the Shōgun, and one of the means by which the latter attempted to raise the funds necessary to enable him to carry on the warfare was to send the art treasures of his house to the Paris Exhibition, ostensibly to illustrate the art of his country, but in reality for the purpose of sale. These noble works, representing the best efforts of the artists who had flourished during the seventeenth and eighteenth centuries under the peaceful rule of the Tokugawa Shōgunate, the most brilliant period of Japanese Art, were, as I have shown, dispersed throughout Europe, and the deposition of the Shōgun, in 1868, was followed by the appearance in Europe of many other objects which came, without doubt, from his dismantled palaces.

The other political event in the history of Japan

which bears upon this subject occurred towards the close of 1871, when the feudal system which had existed in that country for eight hundred years came to an end. In that year the great nobles of Japan surrendered their titles, their power, and nine-tenths of their revenues to the Mikado. A change so great as this naturally led to the dispersion of many of the treasures which had for centuries been preserved as heirlooms in the families of the nobles; and it was, no doubt, from this source that the beautiful works which reached Europe from 1872 to 1874 were drawn.

The main portion of the collection under review was gathered together between the years 1867 and 1874. It comprises examples selected in Holland, Paris, Vienna, the United States, and various parts of England; and it may be mentioned that several of the choicest pieces were procured in Liverpool, to which city many of the earliest shipments were made.

Since the year 1874, the supply of ancient and genuine works has almost ceased; objects of high character have only occasionally been received. Immense quantities of modern ware of every kind have been sent for sale in the various European markets, and amongst them many imitations of the old works. Imitation enamels upon metal first came forward in 1872; modern pottery was abundant at the Vienna

Exhibition in 1873, at London in 1874, and at the Philadelphia Exhibition in 1876; and at the exhibition held in Paris in 1878 there was only a single case of ancient wares, the other objects exhibited being modern enamels, pottery, lacquer and bronzes. Specimens of these wares have been added to the collection for the purpose of increasing its interest as an educational series of the art works of Japan.

Contrasting strangely with the supineness of European authorities in art matters, in allowing the dispersion of the Paris collection, is the anxiety of the Japanese government to recover the treasures of which the country has been denuded since the Revolution. The government has become alive to the absolute necessity of placing these works before the artists and students of to-day, for they recognise the decadence of the art feeling and skill of the country, and know that it can only be restored by a study of the master-pieces of those who, in the days of feudalism, worked for the love of their art, under the patronage and protection of the Shōgun and the Daimio.

Unquestionably many art works of the highest class have been retained in Japan, and remain in the possession of those great nobles who did not part with their treasures at the time of the Revolution. But these are preserved in their godowns, or in their houses, and are not available for the instruction of the

people. The government, therefore, has established a Museum of Art in Tokio, and some of the finest examples of lacquer and bronze works, which had been sent to Europe for sale, have been returned to Japan, and now form part of the Tokio collection, and it is reported that efforts are being made to recover many of the representative objects in Europe for the same purpose. This feeling also animates the private collectors of Japan, amongst whom a furore has arisen during the past three years, first for lacquer and more recently for paintings and illuminated books, and English and American possessors of such objects have been approached with a view of purchasing notable examples for return to Japan.

The remaining sections of this series will treat upon the following branches, and each of them will be accompanied by illustrations, and descriptive catalogues, of numerous examples, information as to the names and uses of the objects, and of their decoration, with the whole of the signatures and dates which appear upon the objects drawn in facsimile.

LACQUER WARE.

PAINTINGS AND BOOKS.

POTTERY: *Including the productions of Hizen, Satsuma, Kaga, Kioto, Owari, and the minor factories, from the earliest times to the present period.*

GOLD, SILVER, BRONZE AND IRON WORKS.

IVORY AND WOOD CARVINGS.

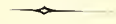
TEXTILE FABRICS, EMBROIDERIES, LEATHER, &c.

In conclusion I must express my best thanks and acknowledgments to numerous Japanese friends for the assistance they have given me in my endeavours to classify and describe the various portions of the collection. I am especially indebted to Mr. Kawakami for his translation of the numerous marks and signatures, and for much valuable general information concerning the art of his country; to Mr. Masujima for the assistance he has given me in connection with the fauna and flora which occur in the decoration of the works, and lastly to Mr. Kato for the information he has furnished me with concerning the scenes depicted in the paintings and illuminated books.

JAMES L. BOWES.

LIVERPOOL, 1884.

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CLOISONNÉ ENAMELS.

THE most precious and fascinating of all the art works of Japan are unquestionably those known to Western nations as *Cloisonné* enamels. The Japanese themselves designate them as *Shippo* ware, meaning thereby that they represent the seven precious things, namely, gold, silver, emerald, coral, agate, crystal and pearl; and those who have had an opportunity of studying the choicest works of the Japanese artists will acknowledge that this description does not appear over-strained or inappropriate.

The origin, the time and place of manufacture, the processes employed in the fabrication of these marvels of dexterous workmanship, and the uses to which the vessels were put, appear to be now unknown in Japan; and the records of the country, so far as they have become available to us, are silent upon all these points but one, although they afford ample information regarding lacquer, pottery, and other art works. All that is said about enamel working is that the art was introduced from China towards the close of the sixteenth century.*

The Japanese Reports alluded to give full information as to the origin of all the various arts and sciences prac-

* *Le Japon a l'Exposition Universelle de 1878.* Publié sous la direction de la Commission Impériale Japonaise. Paris, 1878.

tised in the country but this; they tell how printing, caligraphy and painting, the arts of casting bronzes and fabricating pottery, were all derived from China by way of Corea; they record the progress made in these arts in Japan from century to century, and give the names of those who introduced, and of those who practised, them. But of the art of enamelling upon copper nothing is said beyond the simple fact of its introduction from China, already referred to.*

The art of enamelling upon copper is of great antiquity,

* It is said that there is a dish of *cloisonné* enamel amongst the treasures of the Mikado at Nara. This city was the ancient capital of Japan, and the Court resided there from 708 to 782 A.D., before its removal to Kioto(a) about 794 A.D. When this event occurred, a wooden building was erected, and in it much of the imperial property was deposited. The building is still in existence, having been inspected and restored at the beginning of each cycle of sixty years(b). Its contents were exhibited in 1875(c). Amongst the objects are some of Japanese workmanship, but most of them are Chinese, Corean, Persian, and Indian. It is very probable that some may date from the eighth century, but many are unquestionably of a much more recent date; and although it is said that an inventory of the articles originally deposited in the storehouse is in existence, many other objects have been added since, and it is not now easy, or indeed possible, to identify the older works or to distinguish them from those of more recent date. Amongst the latter are objects of the time of Iyeyasu, the founder of the Tokugawa Shogunate, who held office in 1603-4 A.D., and it is not unlikely that the example of enamel referred to may belong to this period. An interesting account of a visit to the Nara Collection is given in *Japan*, by Christopher Dresser, London, 1882. Longmans, Green & Co.

(a) There are two capitals in Japan at the present day, the Eastern and the Western, named respectively Tokio and Kioto (or Saikio). At the former, before the Restoration, the Shogun held his Court; it is now the residence of the Mikado, who removed to it from Kioto, in 1868. The latter is officially known as Saikio (*Sai*, western, *kio*, capital); before the Revolution it was called Kioto or Miako, the first being the Chinese, and the second the Japanese, rendering of the character in which the name was written; the literal meaning of Miako is the "Imperial capital residence of the Mikado." The earlier names of the Eastern capital [*To*, eastern, *kio*, capital] were Yedo, the Japanese style, signifying the "Door of the Shore," and Koto, the Chinese form.

(b) The division of time in Japan has been accomplished since the earliest ages by two methods; first, by the Zodiacal Cycle of sixty years, and, secondly, by the Year Periods, which have been fixed from time to time under the authority of the Mikado.—*Japanese Marks and Seals*, by James Lord Bowes. London, H. Sotheran & Co., 1882.

(c) *The Japan Weekly Mail*, June 12th, 1875.

and it is not known where it was first practised. The earliest specimens existing are those which have been found with the mummies in Egypt. In Europe the art was practised in very early times, and in the Appendix to this chapter is printed an account of the manipulative processes which were employed in the manufacture of enamels, extracted from the *Treatise on the Various Arts of the Eleventh Century*, by Theophilus, which, although it applies only to the construction of small plaques for the ornamentation of church vessels, and does not touch upon the fabrication of such large works as those which have been produced by Oriental artists, gives much interesting information upon the general subject.

There are three distinct applications of the art:—

1st. The Incrusted or Embedded. 2nd. The Translucent. 3rd. The Painted.

In the first class there are two kinds, the *cloisonné* and the *champlevé*. In *cloisonné*, or walled, enamels the designs are formed upon metal by fine ribbons of the same material, soldered by one edge to the basis, and so projecting as to form a multitude of cells in which the enamel pastes of various colours are placed, and, after being vitrified by repeated firings, are finally ground and polished to a smooth surface. In *champlevé*, or sunken, enamels the metal base required to form the design is hollowed out, leaving the divisions in relief, and the pastes are filled in, as already described in the kindred process of *cloisonné* enamel.

Translucent enamels are those in which the designs are engraved upon the metal grounds, and afterwards covered with transparent enamel, through which the patterns may be seen.

In the case of painted enamels, the metal foundation is treated in the same way as porcelain or glass, the designs being painted in enamel colours with a brush.

It is with *cloisonné* enamels that we have especially to deal, for the other processes have not been followed by

Oriental artists until recent times ; and their efforts in this direction merit only the passing notice which will be given to them later on.

The art was undoubtedly practised in China in very early times, but there seems to be no foundation for the statement put forward by Mr. Fortune,* that no good specimens have been produced for the last six or eight hundred years. Putting aside isolated examples which had found their way to Europe, the earliest opportunity there was of studying Chinese *cloisonné* enamels was at the Exhibition of 1851, when several pieces were exhibited by Sir Rutherford Alcock,† but it was only after the sacking of the Summer Palace at Peking, in 1860, that a sufficient number of examples reached this country to enable a correct judgment of the various descriptions to be formed or a classification attempted.

There are three distinctly marked classes of Chinese enamels. The first and earliest bears evidence in its colouring of having been produced during the DAI MING dynasty, 1368-1643 A.D. The second is as clearly identified with the DAI THSING dynasty, which commenced in 1643, and still reigns, and the designs and colours which appear upon it place it in the periods of KHIEN-LONG and KEA-KING, 1736-1821 A.D. The third class is that which has been made during the last twenty years for the European market.

The earliest ware is distinguished by the boldness of its designs, and by the low-toned colours which are used ; the most prominent of these are the deep reds and blues which characterise the decoration of the porcelain made in the DAI MING dynasty ; the workmanship of these pieces is somewhat rude, and it is generally executed upon heavy cast metal grounds. The examples of the second period exhibit

* *A Residence amongst the Chinese*, by Robert Fortune. London, 1857, John Murray.

† *The Capital of the Tycoon*, by Sir Rutherford Alcock, K.C.B. ; London, 1863, Longmans, Green & Co.

the brighter colours, more beautiful and refined designs, and the more accurate manipulation which are found in the porcelain of the KHIEN-LONG and KEA-KING periods. The modern works are of coarser execution, the colours employed are often crude and garish in tone, and the *cloisons* have none of the delicacy which is apparent in the second period ware.

Date marks upon the early Chinese works are excessively rare, and unless they are confirmed by the tone of the colouring and character of the workmanship, they are not to be relied on. M. Albert Jacquemart* has stated that the period of KING-TAI, 1450-1457 A.D., was one of the most brilliant epochs of the art; and this view would seem to have been founded upon the fact that several fine examples have the marks of this period, and that of SEUEN-TIH, 1426-1436 A.D., engraved, or cast, upon them; but in some cases it is clear that the marks are forgeries, and have been applied to works made during the last two centuries.

There is, however, a very interesting dish in the collection of Mr. Augustus W. Franks, upon which there is a date mark which may safely be accepted as authentic, for it is rendered in *cloisons*, and forms a part of the decoration of the dish. It states that the vessel was made during the WAN-LI period, 1573-1619 A.D. It is clearly an early work; it is decorated with the five-clawed imperial dragon of China, executed, with the accompanying ornamentation, in the deep-toned colours which have been referred to as characteristic of the wares produced under the DAI MING dynasty. It is valuable, moreover, because it shows that, at the date named, the art was not in its infancy, and it suggests that the use of the marks of the periods of SEUEN-TIH and KING-TAI, upon works of more modern date, may be accepted as an indication of the

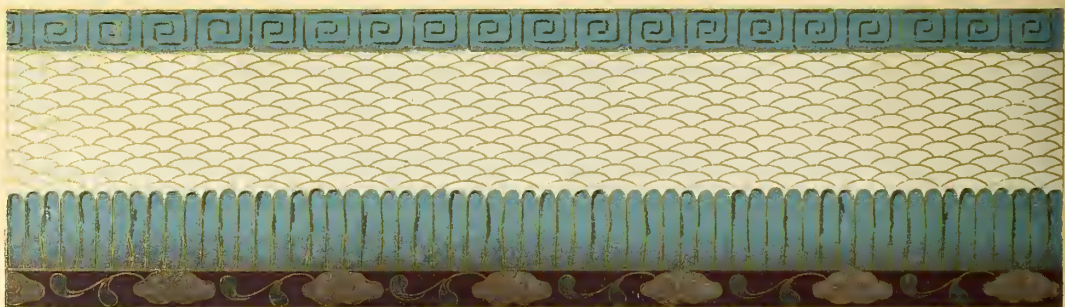
* *Collection D'Objets d'Art de M. le Duc de Morny*, par Albert Jacquemart, Paris. Imprimerie de J. Claye, 1863.

popular belief as to the time when the manufacture of *cloisonné* enamels in China commenced.

Having thus briefly glanced at the progress of the art in China; we may now consider the more important subject of its introduction into Japan, and endeavour to trace it through the various stages of its marvellous development to its final decay.

The works of Japan also consist of three clearly marked classes, which may be described as the Early, the Middle-period, and the Modern. So far as these broadly-marked divisions go, the distinction between each is perfectly clear; but the information at present available does not permit of a more minute classification being made, nor of a sub-division of the diversified and beautiful Middle-period ware into the various schools of which it doubtless consists.

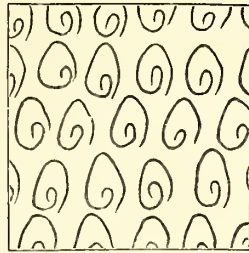
The Early ware is executed upon the beaten copper grounds of extreme thinness which form one of the features of Japanese enamels; and, in this respect, they are in marked contrast to all Chinese works. Both schools are represented in the colouring, the deep reds and blues of the MING period being used in the ornamental designs, in many examples displayed upon the green grounds, which, in the deeper shades form one of the distinguishing features of the Japanese school proper. Some of the designs are of Indian and Persian character, and it has been suggested that these works may have been made in those countries, but the connection between them and the developments of the art in China and Japan, strongly confirm the view that they are the earliest efforts of the Japanese enamel workers. The inscriptions which appear upon some of the pieces are of a character very unlikely to have been used in India or Persia, for they are written in Chinese form, and consist of words in common use in China and Japan. The connection with the latter country is further strengthened by the occurrence in the decoration of the Japanese form of the favorite combination of the pine tree, bamboo, and plum, so frequently



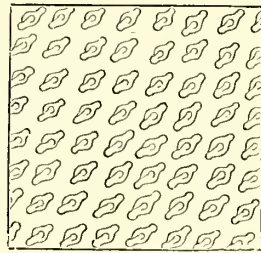
used to signify good fortune, and also by the presence of the *tai*, the fish which is associated with Yebis, one of the seven household divinities of the Japanese. The ornamentation of the important Chinese dish in the possession of Mr. Franks, affords another link in the evidence in favor of this view, for the ground is powdered with small curled forms, rendered in metal *cloisons*, which enter largely into the decoration of the works referred to; this ornament is also frequently found in the Middle-period ware, but only in a refined and modified form; for the skilful and imaginative Japanese artisan appears to have preferred the more beautiful and artistic diaper and floral designs, which, perhaps, more than any other portion of the ornamentation, constitute the glory of his productions.



CHINESE.
Ming.



JAPANESE.
Early.



JAPANESE.
Middle-period.

The coloured plate opposite this page illustrates the various points connecting the Early Japanese with the Chinese ware. In the first band of ornamentation, copied from a Chinese work of the MING period, the deep red and blue are shown. The other bands are taken from Japanese Early ware, and in the first of these the colours referred to again appear; in the next division the green ground takes the place of the blue, and the curled forms are used as a powdering; in the fourth division the workmanship is more exact than in the two preceding ones, and it is interesting, also, because it illustrates the use of the fret border, a style of decoration which enters freely into the ornamentation of the later and more beautiful works.

The statement, in Japanese Reports, that the art was introduced from China, is not without significance, for it is, perhaps, the only one of the numerous arts for which Japan is indebted to that country which did not come through Corea. The correctness of this information appears to be corroborated by the statement made by Mr. Alabaster,* that the taste for this art was confined to the north of China, either from a prejudice on the part of the Southerners against an art introduced into their country by the Tartar conquerors, or from its failure to harmonise with the sense of the beautiful of the more effeminate natives of the provinces of the south. However that may be, this view confirms the report that this art was not introduced through the customary Corean channels, like those which were more intimately associated with ancient China.

The Early ware, although of the most skilful manipulation, and superior in all respects to Chinese works of the same period, bears evidence of an undeveloped art which afterwards reached its culmination in the superb examples of the Middle-period.

There are two points in which the Early and the Middle-period ware resemble each other and differ from all Chinese works. These are the excessive thinness of the metal foundations, and the frequent use of green as the colour for the grounds. There is no trace in either of the thick, beaten, or cast foundations used by Chinese artists of every period; and in nearly all the examples of the Early ware, whilst the deep red of the MING epoch is used, the blue grounds of the same period have given place to the green which have since become so marked a feature in the Japanese ware. In the Middle-period enamels, all trace of Chinese feeling is lost. There is an entire absence of information as to the time when they were made, and the varied excellence of the work-

* *Catalogue of Chinese Objects in the South Kensington Museum*, by C. Alabaster, 1872.

manship clearly indicates that a wide interval must have elapsed between the time when the examples of Early ware were made, and the production of the most perfect works of the Middle-period.

A glance at the history of the country, with the knowledge which we possess of the progress of other arts, affords reason for supposing that the highest development of the art was reached during the last century.

We know* that the country was disturbed by incessant civil wars until the year 1603 A.D., when the renowned IYÉYASU† founded the Tokugawa Shogunate, and, although the country then became comparatively settled, it was not until the time of IYEMITSU, the third Shogun, who held office from 1623 to 1649, that order was firmly established, and the nation turned its thoughts to peaceful arts. All the information afforded by a study of the marks and signatures upon pottery, illuminated books and bronzes, proves that the works executed prior to the seventeenth century were deficient in those qualities which form the beauties of Japanese art. Decorated faience was first made in Satsuma about 1630; and the manufacture of artistic pottery was originated in Kioto by the celebrated NONOMURA

* *Japanese Marks and Seals*, Preface.

† Iyeyasu was born in 1542, and died in 1616. He was created Shogun, or commander in chief of the army, in 1603. He is represented as having been a man of superior talent, who reduced the system of government to a perfect state of law and order that gave peace to the country. The principle upon which he based his system was to respect the Mikado as hereditary sovereign. He was called the Emperor by the Portuguese and Dutch writers of the time, though he never gave, by any title he either assumed or received, any corroboration to the assumption. It was probably from witnessing the great power he held in the dual system of government, and his command of the troops, that the distinction came to be made by foreigners between a temporal and a spiritual emperor. In devising his new plan of an executive government, Iyeyasu left the Emperor's Court at Kioto untouched. That was above him. The lowest officer there was his superior in rank until the Mikado should give him a title. *New Japan*, by Samuel Mossman, London, 1873, John Murray.

NINSEI, in 1650. During the period* of GENROKU, 1688-1704, a number of skilful artists appeared, and it was about this time that the choicest works in lacquer were made, and a notable development in the art of painting occurred.

It is not unlikely, therefore, that the last century was the most brilliant period of Japanese art, and it may be correct to assume that the choicest examples of *cloisonné* enamelling belong to that period. This view is confirmed by the unusual style of the decoration and colouring of the flower vases, numbered 81 and 82 in the catalogue, one of which is illustrated. The ornamentation and colouring of these highly interesting pieces is clearly copied from Chinese works of the KHIEN-LONG period, 1736-1795; but, whilst the ornamentation is rendered with a boldness and breadth of treatment unusual in Japanese work, the manipulation bears evidence of the marvellous skill which the artists of that country had attained. Further than this, it is, at present, impossible to go in fixing the time when these works were produced. The examples gathered together in this collection present marked differences of workmanship, design, and merit, and it is a matter of great regret that the almost complete absence of makers' marks or signatures upon them, renders it impossible for us to classify them in the manner which the abundant information of this kind, stamped or written upon pottery, has enabled us to accomplish for that section of the art works of Japan.

The Middle-period ware may, indeed, be subdivided into two classes, the bound and the unbound; the rims of the vessels in the former class are protected by metal borders, whilst the rims of those in the latter class are left unprotected. It is probable that both classes were made contemporaneously, for they present but little difference in their general features. The enamel pastes

* *Japanese Marks and Seals*, p. 350. A list of the Year-periods from 1394 A.D. to the present time.

employed in the unbound ware are softer, and of greater sobriety in colour, than those used in the bound enamels, and the greater ease with which the vitrification of the former could be accomplished, led to the use of thinner metal grounds and more delicate *cloisons* than are generally found in the bound enamels. On the other hand, the softness of the pastes prevented the surfaces taking the high polish which is found upon the best examples of the harder enamels.

Amongst the most striking characteristics of the Middle-period works are the thinness of the copper foundations,* often not exceeding one sixteenth of an inch in substance, which in many instances are enamelled upon both sides, and the delicacy of the brass *cloisons* by which the minute, diversified, and beautiful designs are formed. In Chinese works, and in the modern Japanese and European imitations, the spaces are comparatively large, and the general effect is coarse and staring. But here I may quote the words of Mr. R. Brudenell Carter,† who was one of the first to recognize the beauty of this art:—“In the Japanese enamels the *cloisons* are of the most exquisite fineness and finish, producing patterns of extraordinary elaboration and delicacy. As a single example of this delicacy, it may be mentioned that leaves, not exceeding half the size of a barley-corn, invariably have their edges finely notched or serrated, and many of these leaves, which are evidently intended to be seen in profile, when folded and closed like those of a sensitive plant, are thus notched on one side only.” Sir Rutherford Alcock, our late Minister to Japan, to whom Europe is indebted for having given it the first opportunity‡ of studying Japanese art, writing§ on the same subject, says, “Such

*In a few instances the foundations and *cloisons* are of white metal.

†From an article in *The Times*, of December 26th, 1872.

‡At the Exhibition held in London in 1862.

§*Art and Art Industries of Japan*, by Sir Rutherford Alcock, K.C.B., D.C.L. London, Virtue & Co., Limited, 1878.

works would be simply unproducible in any country where skilled workmanship of a high order, and artistic in kind, was not abundant and obtainable at an exceedingly low rate of remuneration. Many of the enamel works must represent the labour of years, even for two or three hands;" and he goes on to confirm the opinion expressed in a catalogue of this collection, published by the Liverpool Art Club,* that "they are miracles of delicate workmanship, and in this sense they are wholly unrivalled; in them manipulative skill has reached its climax, and we are at a loss to understand by what means or methods the Japanese were able to produce these masterpieces. Masterpieces they unquestionably are, for we do not hesitate to say that ten centuries of Western enamelling have failed to give us a tangible evidence of such perfection."

The designs employed in the decoration of these works are of infinite variety and singular beauty. The grounds are in nearly all instances covered with the delicate scrollwork of the small leaves already named; this form is a modification of the *kara kusa*,† or Chinese grass, which is also used upon other works of Japanese art, and especially so in the ornamentation of the vestments of the Buddhist priests. The form is illustrated in the coloured plate which serves as a frontispiece to this book. The sprays of the *kara kusa* are rendered upon enamels in white, yellow, brown and blue, and they generally radiate from a centre formed of a blossom, probably that of the *sakura*, or cherry tree, which is rendered in its natural colour of red; at other times the *kara kusa* springs from a conventional device, and the whole of the ornamentation is intermixed with a great variety of small

* *Catalogue of Oriental Exhibition*, The Liverpool Art Club, 1872. The descriptions of the examples included in the Exhibition named, have, in many instances, been adopted in the catalogue appended to this chapter, with the addition of more recent information.

† *Kara* (China) *kusa* (grass), "the ornamental figure of a vine, in cloth, pictures, carved metal or wood," *Japanese and English Dictionary*, by J. C. Hepburn, M.D., LL.D. Shanghai, 1872.

flowers and rosettes, all of which are disposed upon the customary dark green grounds.

Numerous forms associated with the Imperial family of Japan are employed in the decoration of these works. Amongst them are the three-clawed dragon, the *ho-ho*, and the two crests or badges of the MIKADO, known as the *kiku* and *kiri mon*, the significance of which will be referred to later on.

The birds, flowers, trees and fishes of the country are also freely introduced into the decoration, and these are generally shown in medallions, the grounds of which are frequently powdered with small circular *cloisons*, and occasionally partially filled with diaper ornaments. Japanese artists delight in the system of decoration by means of medallions, and this plan appears to be peculiar to them; on enamels they are disposed regularly, and not irregularly, in groups, or overlapping one another, as upon pottery; animals and birds are frequently so coiled or otherwise disposed as to completely fill the medallions, which, for the sake of distinction, are depicted with a different ground-work to that of the object decorated.

The human figure is rarely found upon the old enamels, three examples of this only being known to me.

Perhaps the most favourite decoration of the enamel worker are the geometrical diaper patterns, and in these his invention never fails him, however much he may indulge in his love for variety; many of the patterns are so minute that the eye can with difficulty follow their intricate lines, or the mind comprehend how the artist could accomplish them by a process so difficult as that under review. The illustrations in this work afford numerous examples of this mode of treatment, but those rendered in autotype fail to convey any satisfactory idea of the beauty of the originals, in the absence of the colours in which they are executed.

But more fascinating even than the beauty of the designs and the accuracy of the manipulation, is the charm of the colouring, which, to again quote from Mr. Carter,

“combines the qualities of richness and sobriety in a manner which no verbal description, or reproduction by any process in colour-printing, can convey. The richness is such as might be expected to be communicated by artists capable of appreciating the luxury of colour. The sobriety is doubtless due to the knowledge that the glowing surfaces would be lighted by all the glories of an Eastern sun.” It is difficult in the dull atmosphere of our own country to realise the perfection of colouring which must have rendered these works so dear to their possessors in the land of their production, and Mr. Jarves, the talented writer on Japanese art, may be accused of exaggeration when he records the impression which these works made upon him during his residence in Japan.* During a stay of a dozen years, he writes, he did not see as many specimens, but the colouring of these was “kaleidoscopic in variety and brilliancy, with a subdued splendour which recalls the lower-toned light of evening, rather than the effulgence of the day;” and then he goes on to say, “wherever we do find fine specimens, there is about them an unmistakable atmosphere of general loveliness and purity of tints, as cheerful in a room, to the mind’s eye, as are the corresponding colours of the heavens to the senses in the mellow light of a perfect day. There is about them a double sense of hope and repose; an unceasing perfume by correspondence of whatever is symbolically pure, innocent, and desirable in nature; a comforting assurance, even if apocryphal, of something sounder and better than materiality in store for us; an effect which must be felt on some sympathetic chord of our being to be comprehended, and which words refuse to transmit. A freak of imagination; fancy’s fire-works, you say, and I will not gainsay it. But the art that can put any mortal into a more hopeful and believing mood than his usual one deserves well of God and men.”

* *A Glimpse at the Art of Japan*, by James Jackson Jarves. New York, Hurd & Houghton, 1876.

A general idea of the forms of the vessels may be gathered from the illustrations; they are not remarkable for grace, and are not infrequently ungainly. The vessels comprise temple lamps; flower vases; covered jars, which may have been employed for holding the powdered tea used at the ceremony of *chanoyu*; dishes of various shapes, circular, oval, oblong, hexagonal, and square; tea and water pots; tables upon which were placed the sacred books of the Buddhists, and the beads which once formed the rosaries of the priests.

The precise composition of the various metallic pastes which constitute the enamels used in the old works is unknown in Japan, and Mr. Griffis,* who had unusually favorable opportunities for acquiring information upon the subject during his sojourn in the country, states that native archæologists assert that the composition and application of the ancient *cloisonné* enamelling is one of the lost arts.

Having submitted a specimen of Middle-period ware to Dr. Duprè† for analysis, the following results were obtained. The enamel paste itself is composed of

Oxide of lead	37.15
Lime	4.92
Magnesia	0.90
Soda	5.19
Silica	51.84
	<hr/>
	100.00
	<hr/>

This paste is coloured a great variety of shades by the addition of metallic oxides; in the case of blue, cobalt is added; grey, yellow, and pink are produced by the addition of iron; black, by iron and copper, with possibly traces of

* *The Mikado's Empire*, by William Elliot Griffis, A.M., 1876. Harper & Brothers, New York.

† A. Duprè, Ph.D., F.C.S., Lecturer on Chemistry, Westminster Hospital, London.

cobalt; white, by the addition of bone earth. The precise composition of two of the colours which are frequently used is shown by the following detailed analyses:

GREEN: Oxide of copper	6.14	RED: Oxide of iron	8.62
Oxide of lead .	34.89	Oxide of lead	33.93
Lime	4.62	Lime	4.49
Magnesia. . .	0.84	Magnesia . .	0.82
Soda	4.82	Soda	4.78
Silica	48.69	Silica	47.36
	<hr/>		<hr/>
	100.00		100.00
	<hr/>		<hr/>

Sometimes a single space will contain two or more colours, and it seems as if the pastes had been of a sufficient consistency to prevent any general mixing of the colours, although they blend a little at the place where they meet. This mode of treatment is followed, for example, when it is desired to represent the varying tints in the petal of a flower, but it is not used in the diaper ornamentation. There is a marked difference in the quality of the enamel pastes used in the old works and in those employed in the modern ware, which lack the depth and waxy softness found in the former.

In concluding these notes upon the manipulative processes and characteristics of these works, it may be desirable to draw attention to such examples of the Middle-period ware, in the collection, as present exceptional features or illustrate special points.

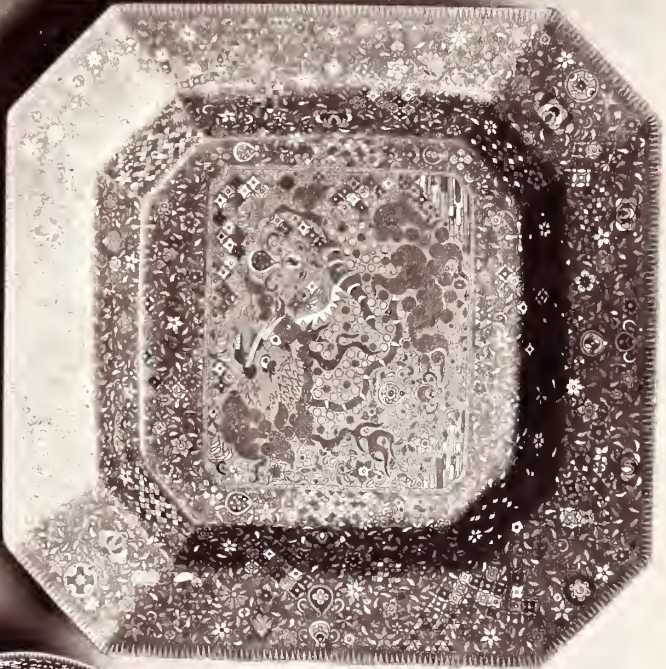
Nos. 22, 23, 24; remarkable for delicacy of the *cloisons* and of the foundation, as well as for the perfect vitrification of the enamel pastes.

Nos. 36 to 46, 49, 50, 66, 67; for brilliancy and diversity of colouring, and accuracy of manipulation.

Nos. 35, 42 to 46, 74, 89; for intense hardness of the enamel pastes and the brilliancy of the polish of which it has proved susceptible.



No. 23.



No. 22.



No. 23.

Nos. 38, 39, 50, 64 to 67, 74, 87, 88, 96, 97, 129, 130, 171, 183, 184 and others; for the presence of the *kiku* and *kiri* crests.

Nos. 47, 48, 51, 52, 64, 65, 68, 69; for great size and, at the same time, perfect manipulation.

Nos. 81, 82; for brilliant colouring, bold treatment, and resemblance to Chinese works in design.

Nos. 136, 137, 147, 153, 160, 161, 187, 188; for coarse workmanship and crudeness of design and colouring.

In attempting to trace the history of these works it is necessary, even at the risk of being tedious, to record all the information which is available respecting their exportation from Japan and their arrival in Europe.

A personal inspection of all the well-known Museums in Europe fails to discover any examples, beyond half-a-dozen pieces which have been secured by the South Kensington Museum authorities since the Paris Exhibition of 1867. There is not a single example in the Japanese Palace at Dresden, which contains the fine collection of Hizen Porcelain, known as Old Japan, formed by August II., King of Poland and Elector of Hanover, between the years 1698 and 1711. There are no specimens amongst the collections of Japanese Art Works preserved at the Musée Royal at the Hague, or at the Royal Palace in the Garden near to that city. Nor are any to be found in the Museum at Munich, or in Siebold's Museum at Leyden. Neither the British Museum or the Museum at Edinburgh contain any examples. Kæmpher,* who mentions the manufacture of lacquer ware and pottery, does not appear to have heard of enamels during his sojourn in the country, nor do I find any reference to the subject in the works of Siebold.

The interesting and valuable collection of the art works of Japan made by Sir Rutherford Alcock during his residence there, and shown by him at the Exhibition in

* *The History of Japan*, by Engelbertus Kæmpher, M.D. London, 1727.

London, in 1862, although rich in examples of lacquer ware and metal work, did not contain any specimens of enamels.

The earliest examples appear to have reached Europe in 1865; these were three basins and plates, and the dish of unbound Middle-period ware, catalogued in this collection as No. 22.

The Paris Exhibition of 1867, which afforded the first complete revelation of Japanese art, just as that of 1851 did of Indian art, whilst rich in the finest examples of metal work, textile fabrics, lacquer ware, and the rarest Kaga and Satsuma pottery, was singularly deficient in examples of enamels, and it may not be uninteresting to preserve a record of the nature and dimensions of the specimens which that brilliant collection contained. The most important piece was a dish, with scalloped edges, measuring 10 inches by $9\frac{3}{4}$ inches, and described as ancient; there were two vases and a pair of goblets, also described as ancient; a goblet and plate catalogued as "exceptional, owing to both sides being enamelled;" three plates, ranging from 6 inches to $7\frac{1}{2}$ inches in diameter, described as ancient and very ancient, one of which is included in this collection. These pieces, with ten small plates, complete the list of the specimens shown at the Paris Exhibition. The plate referred to above, No. 33 in the catalogue, is of the unbound Middle-period ware, but it lacks the careful finish and delicate colouring of the best specimens of both the bound and the unbound works of this period.

At the various Exhibitions held at London, in 1873 and 1874, at Vienna, in 1873, at Paris, in 1878, nothing but modern ware was shown; and, although I cannot speak of the Philadelphia Exhibition of 1876 from personal observation, I am informed by my friend Professor Archer that there were no old enamels in that collection.

The specimens of Japanese work included in the Special Loan Exhibition of Enamels on Metal, held at

the South Kensington Museum, in 1874, were all selected from the collection now under review.*

Further examples reached Europe at intervals from 1868 to 1870, and the present collection numbered fifty-nine specimens at the close of the year last named, but few of them were of the choicest quality, and none of them were of great size, the largest being the flower vases, twenty-four inches in height, numbered 72 and 73. Nearly all the other works catalogued reached this country in the Spring of 1872, in two parcels; they had apparently been sent out of the country secretly, for many of the pieces were disguised by having paper pasted over them.

Since 1872 the supply has wholly ceased, and such specimens of the old ware as have been seen in the market since then have probably come out of the collections of those who had purchased the pieces upon their arrival in this country; they have not been very numerous, and perhaps two-thirds of all the examples of these works are gathered together in this collection, which thus affords an opportunity for comparison and classification which would not otherwise have been possible.

The period of shipment from Japan coincides with the occurrence of the events which led to the retirement of the Shogun, the assumption by the MIKADO of the active government of the country, and the termination of the feudal system, which had flourished for eight hundred years. Changes so great as these necessarily led to the dispersion of the collections in the palaces of the Shogun at Tokio, Osaka, and elsewhere, and in the *yashikis* or houses of the nobles.

It might naturally be supposed that amongst the treasures so dispersed would be the *cloisonné* enamels; but such was not the case. It is well known that the wonderful assemblage of art objects displayed at Paris in 1867, formed,

* *Catalogue of the Special Loan Exhibition of Enamels on Metal, held at the South Kensington Museum in 1874.* London, The Chiswick Press, 1875.

in the main, the treasures of Keiki, the last of the Shoguns, who sent them to that Exhibition with the intention of ultimately disposing of them, in order that he might raise funds wherewith to carry on the war against the party which desired to restore the MIKADO to the power which legitimately belonged to him. It has already been stated how many specimens of enamel that collection contained; and although the Shogun abdicated in 1868, and that event was followed by the appearance of works of the choicest lacquer ware, metal work, and other objects of art, upon many of which the crest of the Tokugawa family appears, not a single specimen of enamel bearing this crest is known to exist.

Nor is there any reason to suppose that these works came from the collections of the *daimios*, the great feudal princes or nobles who had lived in almost regal state in their respective provinces for centuries, and many of whom had given liberal encouragement and protection to the artists in lacquer, pottery and painting, at the period of art revival during the seventeenth century. It is no uncommon thing to find objects of metal-work, lacquer-ware or pottery, ornamented with the crest of the noble under whose protection the artist lived, or, in other instances, with that of the prince to whom the work was presented. In some cases, indeed, the artist was permitted to engrave, or otherwise place, upon the work which he produced, his name and the title *ondaikushi*, meaning artist to the prince; but this was never done with enamels, and in only two instances does the name of the maker appear upon works of this class, and neither of these examples belongs to the finest period. Only one instance of the use of the crest of a *daimio* has come under my notice; this is the crest of Ii Kamon no Kami, the chief of the noble house of Hikone, one of the four great families from which the regent was selected whenever the youth or incapacity of the Shogun rendered it necessary to appoint such an officer. His *yashiki*, one of the finest in Tokio, was dismantled in 1871. This

crest appears upon a pair of flower vases, of ordinary merit and small size.

Nor is it probable that these vessels were made for the *byshing*, or wealthy retainers of the *daimios*; or for the *samurai*, the military men; for the favourite subjects which enter into the ornamentation of the engraved iron sword-guards, the chief ornaments of these classes, are never found upon enamels; there are no representations of the feats of valour displayed during the war between the rival houses of Minamoto and Taira; no scenes from the historic battle of Yashima, or from the adventures of Tokiwa, the mother of Yoshitsune, the hero of Japan; *Bisjamon*, the god of glory, the tutelary saint of the cavalier, is never depicted upon enamels, nor does *Bensaiten*, the goddess of love and beauty, find a place in the decoration of these works.

That they were not intended for the use of the people is plain, from the nature and character of the work. And this view is confirmed by the absence in the decoration of those of the domestic divinities, and of the symbols of prosperity, which appear to have been so dear to the poorer classes of Japan. The common pottery, and other wares, in general use amongst the people of the country, are very frequently decorated with the symbols of good fortune, which appear upon the *Takara-bune*, the ship of good fortune, and with the deities to whom prayers are made for the things they most desire to have. Amongst the former are the *mino*, *kasa* and *tsuchi*, the rain-cloak, hat and hammer, all of which are considered necessary to ensure success in life; the *kino* and *sangoju*, or the rolls of silk and precious coral, emblematical of wealth and rarity; and the *kagi*, or the keys of the godown, or store-house, in which precious possessions are preserved. Amongst the latter are *Girogin*, *Yebis*, and *Daikoku*, the patron saints, who are supplicated to bring to their devotees long life, daily food and riches.

None of these popular symbols and figures are to be found upon enamels, but in their place there are other

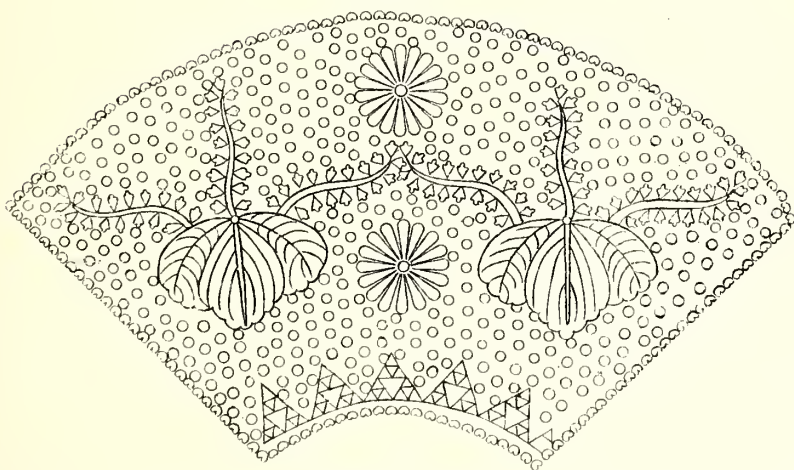
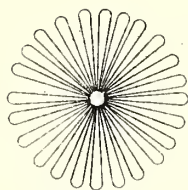
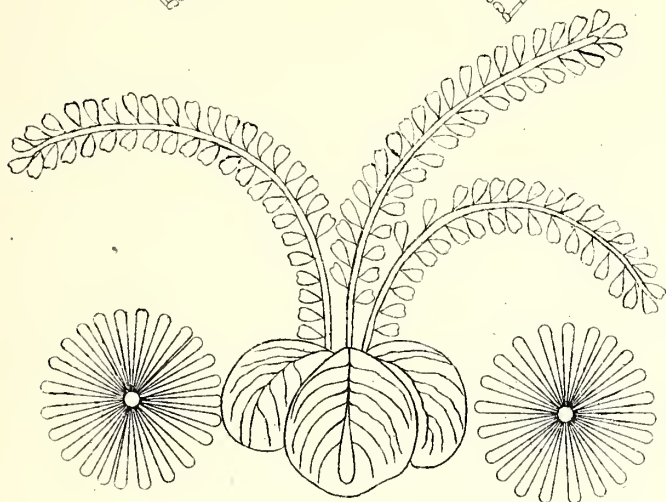
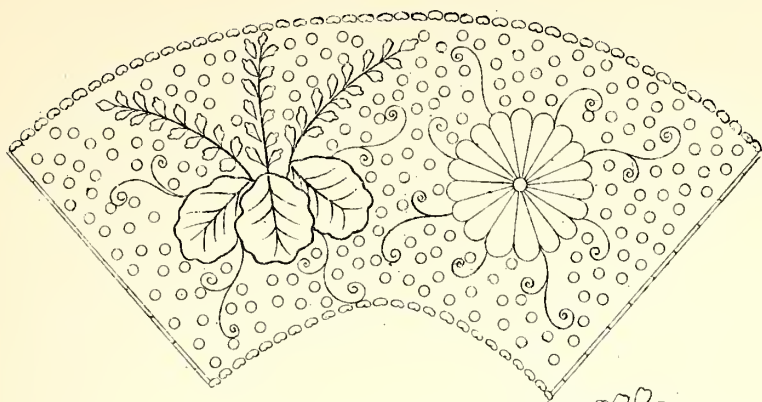
forms, which are associated with those who occupy a position immeasurably above any that were filled by the most noble of the *daimios* or the most powerful of the Shoguns. A glance over the catalogue will show how frequently the *kiku* and the *kiri* crests, the insignia of the august and all-powerful MIKADO, are used upon these vessels. They appear, sometimes, as a portion of the ornamental designs with which the objects are decorated, but in other instances they are used in a more significant manner, being displayed singly, or in conjunction, in medallions, of which methods of treatment three examples are given upon the opposite page.

The use of badges or crests is very general amongst the nobles and gentlemen of Japan. In nearly all cases three crests are employed; in some instances, each of these is of a different form, but frequently one or two devices only are used, and these are delineated in different colours. One of the crests is reserved for ceremonial occasions, the others being worn at times when it was not necessary to appear in state.

The MIKADO has two badges; the first is the *kiku* crest, which is derived from the crysanthemum flower; the other, the *kiri*, is said to have been, originally, the personal cognizance of the EMPEROR, as the MIKADO is now generally termed; it is a representation of three leaves, from which rise three flowers of the *kiri* tree, better known as the *Paulownia imperialis*, the botanical name given to it by Siebold.*

The *kiku* badge is generally represented with sixteen petals issuing from a small circle in the centre. The *kiri* crest is of two kinds, one of them known as the *hichi-go no kiri*, which has seven buds springing from the central flower, and five from the stems on either side of it; and the other is called the *go-san no kiri*, which means the *kiri* with five and three buds upon the flower-stems. It is probable that the seven and five *kiri* is of superior dignity to the five and three form, but I have not been able to

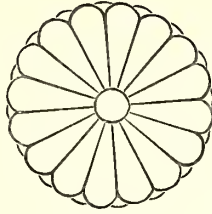
* *Flora Japonica*, by Dr. Ph. Fr. de Siebold; Lugduni Batavorum Apud Auctorem, 1835.



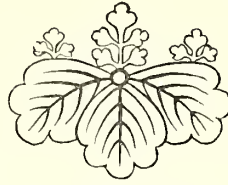
obtain definite information on this point, and can only surmise that the former may have been used by the MIKADO personally, whilst the latter appertained to members of the imperial family, or may have been used for more general purposes, for it appears upon ancient gold coins. The examples of the crests given below are in the form generally accepted as correct in Japan.



KIRI CREST.
Hichi-go no kiri.



KIKU CREST.



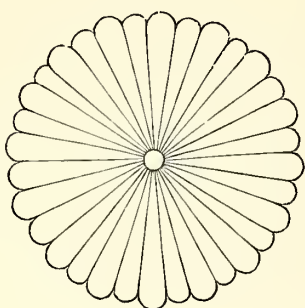
KIRI CREST.
Go-san no kiri.

An impression prevails amongst some of my Japanese friends, with whom I have spoken on the subject, that the *kiku* crest has, from time immemorial, been used by the imperial family in the exact form which is shown in the figure given above, but in this opinion they are doubtless mistaken, and have not considered the probability that artists would introduce variations in rendering it upon works of art executed at various times, extending over a lengthened period; and I have been informed that whilst the crest with sixteen petals was used by the MIKADO, various members of his family employed one having twelve to eighteen petals. In an interesting paper,* treating of the heraldry of Japan, by Mr. McClatchie, another mode of drawing the crest is mentioned. He speaks of it being frequently represented as a double flower, that is with the rounded extremities of sixteen other petals showing, from below, in the interstices at the ends of those drawn in the foreground.

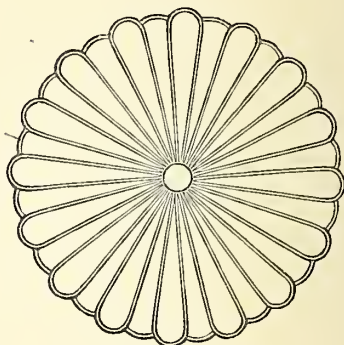
* *Japanese Heraldry*, by Thomas R. H. McClatchie. Read before the Asiatic Society of Japan on the 25th October, 1876. Yokohama, 1877.

The kindness of H.R.H. the Duke of Edinburgh enables me to give two illustrations of the crest in this form, which I have copied from one of the three specimens of lacquer ware which the MIKADO presented to him upon the occasion of his visit to Japan in 1869. The work in question, a cabinet of black and gold lacquer, is decorated with the *kiku* and *kiri* crests. These figures are shown below, and it will be seen that both examples of the *kiku* are drawn with thirty-two petals, and that the form of the second crest is that known as *go-san no kiri*.

Much stress, also, is laid upon the custom of joining the petals of the *kiku* badge by small segments of circles, as shown in the example given upon page 23. But this does not appear to have been the invariable rule, for even



Kiku Crest.



Kiku Crest.

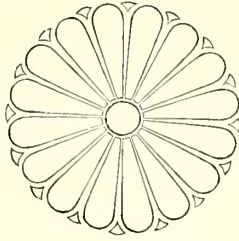


Kiri Crest.

THE KIKU AND KIRI CRESTS.

From a Cabinet presented by H.I.M. the Mikado to H.R.H. the Duke of Edinburgh.

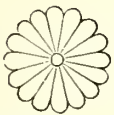
at the present time there is considerable latitude assumed in this respect, and the gracious condescension of His Majesty the Emperor of Japan enables me to give the following example of a different rendering, which is copied from a pair of bronze vases which His Majesty has been pleased to present to me:—



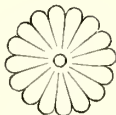
THE KIKU CREST.

From a pair of Vases presented by H.I.M. the Mikado to the Author.

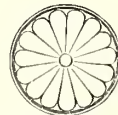
The crest is also drawn in two ways upon the postal stamps which have been issued since the Restoration; upon the stamp of one denomination the sixteen petals are enclosed in a circle, whilst upon that of another neither the circle nor the connecting links to which I have referred appear, and the form is shown as it is rendered upon the dish of enamel, numbered 22 in the catalogue. The *kiku* of sixteen petals, without any border or connecting links, is also used in the seal of the government offices at Tokio, at the present time.



POSTAGE STAMP,
Of 4 sen, enlarged.



ENAMEL DISH,
No. 22.



POSTAGE STAMP,
Of 2 sen, enlarged.

Similar differences in the rendering of the *kiri* crest upon authenticated works may be traced. It has already been shown that the crest upon the cabinet presented by the MIKADO to H.R.H. the Duke of Edinburgh is in the

go-san form, and this form is also found upon gold coins of some antiquity, which were brought to Holland by the Dutch traders, and are now preserved in the *Musée Royal* at the Hague. On the other hand, the *hichi-go* form is used upon silver coins issued from the Japanese mint during the present period of Meiji, which commenced in 1868, and upon the postal stamps now in use. It is not necessary to repeat these forms, for they differ one from the other only as regards the number of the flower buds.

It appears, therefore, to be clear that the opinion which obtains with some Japanese of the present day as to the manner of drawing the imperial crests does not apply either to the past or the present times.

Both the crests are rendered with great freedom upon enamels, and this treatment may, perhaps, be explained by the fact that, in most instances, they form a part of the ornamentation, and are adapted to occupy certain spaces which the necessities of the decoration dictate.

But they still appear as crests or badges, and are not used as mere ornamentation, as the crysanthemum flower was upon the Hizen porcelain which is known as Old Japan. This ware, which was made during the seventeenth century in the neighbourhood of Nagasaki, where the foreign settlers resided, was intended for shipment abroad, and was, indeed, made in European forms and principally decorated from European designs.* The flower occasionally takes the form of the *kiku* crest, in some instances with sixteen petals, but the number of petals upon most examples varies from twelve to thirty-one. The manufacture of this porcelain, or rather, perhaps, the decoration of it, was a violation of the law prohibiting the use or export of the EMPEROR'S coat of arms, which Kæmpher writes was in force at the time of his visit in 1690, and the potter who made the specimens in question was compelled to commit the *hara-kiri*. There is, however,

* *Keramic Art of Japan*, by G. A. Audsley and James Lord Bowes London, H. Sotheran & Co., 1881.

one marked distinction, as regards the use of the imperial crests, between the Old Japan porcelain and enamels, for upon the former the *kiri*, the badge more personally associated with the MIKADO, never appears, whilst it is freely introduced into the decoration and compositions upon enamels, and in several instances it appears in direct connection with the official cognizance, and its presence is rendered even more significant by its association with the *ho-ho* and other imperial emblems.

This feature attracted the attention of His Excellency Iwakura Tomomi, the chief of the embassy which visited Europe in 1872; after inspecting a number of the works, he declared that they could only have been made for the use of members of the imperial family; and his opinion is of the greater weight, because he was a distinguished *kuge*,* or one of the ancient nobility of Japan, who resided at Kioto, and were attached to the Court of the Mikado, he, himself, having been a personal attendant upon the Emperor.

It seems not improbable, therefore, that a direct association may have existed between these works and the imperial family, not, perhaps, with the august MIKADOS themselves, for of their mode of life and of the circumstances which have surrounded it for so many centuries little or nothing is known to us, or, indeed, to their own subjects, except those who have been associated with the imperial court. Some intelligent Japanese, who were questioned by me on this subject, replied, "We cannot answer; their lives, their tastes and habits, and their palaces, are too high to be known to us."

*After the sovereign power had been established for a number of years at Kioto, the members of the imperial family had considerably increased, and they formed a class of themselves. These are the *kuge*, or Court nobles. They all, of course, claimed divine descent, and they occupied the highest offices about the Court.—*History of Japan*, by Francis Ottiwell Adams, F.R.G.S. London, 1874-75, Henry S. King & Co.

In 1869, the designations of *kuge* and *daimio* were abolished, and replaced by the general title of *kazoku*, or noble families.

It is said that the religious laws of the country enacted that the MIKADO, whom one could scarcely look upon and live, should never eat or drink twice from the same vessel, and that when once used it should be immediately destroyed.* Speaking of this custom, Kæmpfer says:—"His victuals must be dressed every time in new pots, and served at table in new dishes; both are very clean and neat, but made only of common clay, that, without any considerable expense, they may be laid aside or broke after they have served once." It is unlikely, therefore, that vessels of so costly a nature and of so imperishable a character as *cloisonné* enamels could have been made for the personal use of the MIKADOS, although they might, indeed, have formed part of the furniture of their palaces. But on this subject nothing is known, and as there is no reason to suppose that any of the imperial palaces have been dismantled, or any portion of their contents dispersed, the supposition may be dismissed as untenable.

Perhaps the clue to the original ownership of these vessels may be found in a study of the circumstances under which the unbroken succession of the descendants of JIMMU to the throne of Japan has been accomplished from the time of his accession in the year 660 B.C. to the present day. This matter is treated at length in Mr. Walter Dickson's *Japan*,† and I am indebted to that work for much of the following information upon the subject.

In former times, the MIKADO was allowed to take twelve concubines, in addition to his lawful wife, the Empress; but, even with this wide matrimonial basis, the contingency of a failure of direct heirs to the throne was not considered sufficiently provided for, and, as a further safeguard, the institution of the SHI SINWO, or Four Imperial Relatives, was established. These four families were of imperial

* *Keramic Art of Japan*.

† *Japan*, by Walter Dickson. London, Wm. Blackwood & Sons, 1860.

descent, and were set apart, with residences and revenues, as supporters to the imperial family. From their ranks a successor to the MIKADO was elected whenever there was a failure of heirs direct, and amongst their members was found the husband of the Princess Imperial.

Although this arrangement has proved effective in preserving an unbroken descent of the Imperial family for twenty-five centuries, it had the disadvantage of placing a number of men and women of all ages in an exalted position without occupation for their leisure time. The members of the SHI SINWO became at times troublesome to the State by carrying on intrigues for their own advancement, or for the gratification of their personal ambition, and it became necessary to find such employment for them as would remove them from the precincts of the Court, and at the same time give them income and position.

With this object in view, a number of large and richly endowed Buddhist temples were appropriated to their use; for, although the MIKADO was the head of the ancient Shinto religion, which existed in the country before the introduction of Buddhism in the sixth century, the temples thus allotted to the SHI SINWO were all of the latter denomination, and, unlike the Shinto temples, the observances* in which were of

* The Shinto temples were characterized by rigid simplicity, constructed of pure wood and thatched. No paint, lacquer, gilding or any meretricious ornaments were ever allowed to adorn or defile the sacred structure, and the use of metal was avoided. Within, only the *gohei* ^(a) and the daily offerings were visible.

The principles of the Shinto faith, as summed up by the Department of Religion, and promulgated throughout the empire in 1872, are expressed in the following commandments:—1st. Thou shalt honour the Gods, and love thy country. 2nd. Thou shalt clearly understand the principles of heaven and the duty of man. 3rd. Thou shalt revere the Mikado as thy Sovereign, and obey the will of his court.—*The Mikado's Empire*.

(a) *Gohei*: the cut paper hung in the *Miya*, or Shinto temples, to represent the *Kami*, or deities of the Shinto religion, of whom there are said to be eight millions.—*Hepburn's Dictionary*.

the simplest character, their appointments and ceremonies were of great magnificence.*

Thirty-eight temples in all were assigned to the use of the imperial relatives; over fourteen of these the princes presided, and the remaining twenty-four were devoted to the princesses; but many of them were frequently unoccupied, especially those appointed to the latter, either from a want of zeal or the lack of candidates. These temples afforded, also, a retreat for the MIKADO whenever he abdicated the exalted position which he filled, an event not uncommon in Japan.

In this way some of the noblest and most ancient of the temples came under the royal sway, and it may have been here, under the patronage and protection of their august prelates, that the art of working in *Cloisonné* Enamel was fostered and brought to the perfection which is illustrated in the collection of vessels the history of which it is the object of this paper to trace.

The imperial temples were situated in various parts of the country; at Nara, the ancient capital, and at Kioto, the more recent residence of the MIKADO; at Nikko, the burial place of Iyeyasu; but the most renowned of all were those of Hiyeizan, in the province of Omi, not far from Kioto, and Tōyeizan, in Tokio.

In the middle ages the group of temples at Hiyeizan was very extensive, there being, it is said, as many as five hundred; most of them were destroyed in the sixteenth century, when the power of the Buddhist priesthood in

* Almost everything that is distinctive in the Roman form of Christianity is to be found in Buddhism: images, pictures, lights, altars, incense, vestments, masses, beads, wayside shrines, monasteries, nunneries, celibacy, fastings, vigils, retreats, pilgrimages, mendicant vows, shorn heads, orders, habits, uniforms, nuns, convents, purgatory, saintly and priestly intercession, indulgences, works of supererogation, pope, archbishops, abbots, abbesses, monks, neophytes, relics and relic worship, &c., &c., * * * gorgeous vestments, blazing lights, imposing processions, altars of dazzling magnificence.—*The Mikado's Empire*.

Japan received a severe check ; at that time Nobunaga,* who was jealous of their influence, killed many of the priests, destroyed their temples, and confiscated their revenues.† Subsequently, under the more peaceful rule of the Tokugawa Shogunate, the priesthood regained much of its power, and temples of great magnificence, some of which were occupied by SHI SINWO, were again erected at Hiyeizan, but many of these were destroyed, or dismantled, shortly after the Restoration.

Toyeizan was the chief of all the imperial temples. It was built by Iyemitsu, the third of the Tokugawa Shoguns, in the year 1625, and stood in the grounds of Uyenō, in Tokio. Mr. Mitford, in his charming *Tales of Old Japan*,‡ states that after having founded it, the next care of Iyemitsu was to pray that Morizumi, the second son of the retired EMPEROR, should come and reside there, and from that

* Nobunaga, who lived 1533-1582, was one of many clan-leaders who, by genius and daring, rose above the crowd, and planned to bring all the others into subjection to himself, that he might rule them in the Mikado's name. He swayed power equal to that of a Shogun, but he never received that name or honour ; for, not being a Minamoto, he was ineligible. But for this inviolable precedent, Nobunaga might have founded a family line as proud and powerful as that of the Tokugawas of a later time.—*The Mikado's Empire*.

† At Hiyeizan, was the most extensive monastery in Japan. Here thousands of monks were congregated. They chanted before gorgeous altars, celebrated their splendid ritual, revelled in luxury and licentiousness, drank their *sake*, eat the forbidden viands, and dallied with their concubines, or hatched plots to light or fan the flames of feudal war, so as to make the quarrels of the clans and chiefs redound to their aggrandizement. For these bonzes Nobunaga had no respect. . . . He resolved to destroy them. In the ninth month of 1571 he ordered his generals to set Hiyeizan on fire. . . . On the next day an awful scene of butchery and conflagration ensued. The soldiers set fire to the great shrines and temples and, while the stately edifices were in flames, plied sword, lance, and arrow. None were permitted to escape. Without discrimination of age or sex, the toothless dotard, the bonze, maid-servant and concubine, and children, were speared or cut down without mercy.—*The Mikado's Empire*.

‡ *Tales of Old Japan*, by A. B. Mitford. London, 1876. Macmillan & Co.

time until 1868, Tōyeizan was always presided over by a member of the MIKADO's family, who was especially charged with the care of the tomb of Iyeyasu, at Nikko, and who occupied the position of primate over the east of Japan. The main building, and some of the other parts, of this temple were destroyed by fire during the battle of Uyeno, on 4th July, 1868, when the adherents of the last of the Shoguns were finally defeated by the forces of the MIKADO.

Shortly after the Restoration in 1868, the imperial government strenuously discouraged the Buddhist religion and made great efforts to convert the people to the ancient Shinto faith. The revenues of many of the Buddhist temples were sequestrated, and the princes of the SHI SINWO resigned their title of *Monzeki*,* left their temples and retired into private life. These events occurred between the year 1868 and the close of 1871, when, as Mr. Griffis writes, many of the Buddhist schools were broken up, and all the temples which had been in any way influenced by Buddhism were purged and restored to the pure and simple Shinto style.

It appears, therefore, as if there were fair grounds for the conjecture that these objects may have formed part of the furniture of some of the imperial temples. The two greatest of these temples were founded, or rebuilt, shortly after the introduction of *cloisonné* enamelling into the country; the existence of them all was coeval with the brightest period of art, and throughout their history they were intimately associated with members of the imperial family. Further than this, their disestablishment, and the dispersion of their treasures, closely coincides with the moment of the appearance of these works in Europe; for, although a few specimens reached Europe at intervals from 1865 to 1870, it was not until the spring of the year 1872 that the most important

* *Monzeki* is said to mean literally "the footprint" (*seki*) "of the Mikado" (*Go-mon*). The first *Monzeki* was the Mikado Uda, who reigned A.D. 888-897.

examples, and especially those bearing the imperial insignia, were received, and then the supply ceased.

The circumstances under which many of these objects were shipped to Europe lead to the conclusion that they were smuggled or stolen from the temples, but, in the present imperfect state of our information, it might be rash to suggest which of the temples was their original home. We may, indeed, surmise that it is improbable that vessels so numerous, and in some instances so large, were removed from the interior of the country, and it may not be unreasonable to suppose that they formed part of the treasures of the Tokio temple, for few of the examples bear signs of the injury which such delicate works would probably have received during a hurried and clandestine conveyance from a distance to the port from which they were shipped to Europe. It is not unlikely that, in the main, they were rescued from the temple of Tōyēzan at the time of its destruction in 1868; that some were then stolen and sold, whilst the larger and more important works were sent out of the country at the close of 1871, when the antagonism of the government to Buddhism assumed a more active character.

The modern enamels of Japan merit only a passing notice. Probably the earliest attempts to imitate the old works were made shortly before 1869, and the first essays appear to have taken the form of applying the process to porcelain, instead of the customary metal, grounds. Four examples of these works were brought to this country by H.R.H. the Duke of Edinburgh in the year named, and in 1870 a specimen of this ware came under our notice and was included in this collection. The earlier enamels upon porcelain were made clearly in imitation of the ancient works upon copper, the dark green grounds having been closely copied; but the pastes used were very soft, the nature of the foundation requiring that they should be vitrified at a low temperature, and the surfaces show none of that brilliant polish which is found upon the genuine

ware. Some of these modern works are marked with the Chinese year-periods of the Ming dynasty.

This branch of manufacture has largely developed during the past ten years, and immense quantities of porcelain partially, or entirely, covered with *cloisonné* decoration have been sent to Europe and America. At the Paris Exhibition of 1878, the Shippo Kuwai-sha, or the Cloisonné Enamel Company, of Owari, exhibited an immense number of vases, flower pots, and so forth; but in these works the green grounds had been discarded, and others of light turquoise, and similar brilliant colours, substituted.

The earliest specimens of the modern work upon copper foundations reached this country in 1872. They also were in imitation of the old works, as regards the thin copper grounds upon which they were executed, and the employment of the dark green grounds powdered with the *kara kusa*, but it was plain that the workmen of the present day had lost the traditions of the art, for their productions entirely lacked the perfection of finish and delicacy of colouring which characterise the early works. Nearly all the examples are coarse in execution, blotchy in colouring, and, although some show traces of the ancient designs, none of them presents any evidence of the exquisite and delicate effects produced by the fertile imagination and artistic treatment of the mediæval craftsmen.

In more recent years the production of even these base imitations has ceased, owing probably to the great cost of working upon the thin beaten grounds and the recognised impossibility of producing satisfactory results, and, in their place, works similar in character to those now made upon porcelain have been produced. At Yokohama, at Nagoya, in the province of Owari, and, I believe, at Kioto also, the industry is now carried on upon a large scale by native workmen, but mainly under the supervision of French directors, who, studying what they suppose to be the requirements of the European market, have produced works deficient alike in beauty of form, colour-

ing, and workmanship. Cabinets, jewel cases, flower vases and dishes, some of the latter being of large size, as much as forty inches in diameter, have recently been made in great numbers. The metal grounds of these works are much thicker than those used in the older specimens, and they are frequently cast instead of being beaten, and the *cloisons* are thick and heavy. Large spaces are covered simply with the enamel pastes, the workmen of the present day being deficient in the patient skill of the artists of a by-gone age, who loved to cover the entire surface with designs of faultless beauty wrought in a delicate net-work of *cloisons*. The customary colours employed in these works are brilliant turquoise, yellow, black, and brown; diaper patterns, often of great exactitude, are used in the borders, but the principal mode of decoration is by means of medallions, fan-shaped or circular, which are filled with flowers and birds rendered in their natural colours, and, in some instances, the figures of warriors are introduced. One of the principal makers, or exporters, of this coarse and meretricious ware is named Seizaburo Goto, who carries on his trade at Yokohama.

Another, and even more recent, development of the art, is the employment of translucent pastes alone, or in conjunction with the opaque pastes, which was commenced at Kioto about 1879.*

A few examples of painted enamels have reached this country; they are of recent date, and are in the form of circular dishes of copper, the surfaces of which are painted over with buff-coloured enamels, and decorated with flowers and stanzas of poetry rendered in lacquer. One specimen only of the *champlevé* process has come under my notice; it is included in the catalogue, but it is of doubtful origin and very inferior workmanship.

Closely following upon the first appearance of Japanese enamels in Europe, French and English artists endeavoured

* *Report of Marcus Flowers, H.M. Consul at Hiogo.*

to imitate them. Perhaps the first to attempt this was M. A. Falizé ainé, of Paris, who presented three small tablets, illustrating the process, to the South Kensington Museum in 1869. Subsequently MM. Christoffe & Cie, and M. Barbedienne, also of Paris, and Messrs. Elkington & Co., of Birmingham, strenuously endeavoured to master the art, but as their efforts were not successful, the attempt has been abandoned, and now the *champlevé* process only is followed. All the imitations referred to are illustrated in the accompanying catalogue, which also includes a sufficient number of examples of Chinese *cloisonné* and painted enamels to afford an opportunity for the comparison of the various phases of the art from the earliest period to the present time.

APPENDIX.

EXTRACT from the *Treatise on the Various Arts of the Eleventh Century*, by Theophilus, translated by Mr. Robert Hendrie. Theophilus, after describing the various processes by which a golden chalice is fabricated, proceeds as follows:—

“After this you will adapt thin pieces of gold in all the settings in which the glass gems are to be placed, and, carefully fitted, you take them out, and with a measure and a rule you cut small bands of gold, which must be somewhat thicker; and you will bend them round the rim of each piece in a double manner, so that a minute space may exist around between these small bands: this space is called the border of the enamel. Then, with the same measure and rule you cut small bands of exceedingly thin gold, in which you will bend and fashion whatever work you may wish to make in enamel, whether circles, or knots, or small flowers, or birds, or animals, or figures; and you will arrange the small pieces delicately and carefully, each in its place, and will fasten them with moistened flour over the coals. When you have filled one portion, you will solder it with the greatest care, that the slender and fine gold may not be disjointed nor liquefy; and do this twice or three times, until the separate pieces adhere a little. All the enamels being composed and soldered in this manner, take all kinds of glass which you had prepared for this work, and breaking a particle from each piece, place all the fragments together upon a piece of copper, each piece by itself, and placing it in the fire arrange the coals around and above it, and blowing carefully, you will see whether they melt equally; if so, use them all; if however any particle is harder [than the rest] place it by itself. Taking separate pieces of the proved glass, place them in the fire one by one, and when each one has become glowing, throw it into a copper vessel in which there is water, and it instantly flies into small fragments, which you break with a round pestle until made quite fine, and you will thus wash it and put it into a clean vessel, and you cover it with a linen cloth. In this manner you prepare the separate colours. Which being done, take a piece of the soldered gold, and you will fasten it upon a smooth table with wax in two places, and taking a goose quill cut to a point, as if for writing, but with a longer beak and not split, you take out with it one of the colours of glass, whichever you please. That which remains over, replace in its small cup and cover it, and do this with each colour until one piece is filled: taking away the wax, to which

it had adhered, place this piece upon a thin iron, which may have a short handle, and cover it with another iron which is hollow like a cup, and let it be perforated finely all over, so that the holes may be inside flat and wide, and outside finer and rough, in order to stop the cinders, if by chance they should fall upon it; this iron may also have a small ring above, in the middle, by which it may be superposed and taken off. Which being done, arrange large and long coals, making them very hot, among which you make a space, and equalize with a wooden mallet, into which the iron is raised by the handle with the pincers, so that when covered you will place it carefully and arrange the coals round and above it everywhere, and taking the bellows with both hands you will blow on every side until the coals glow equally. You have also a wing of a goose, or other large bird, which is extended and tied to wood, with which you will wave and fan strongly all over it, until you perceive between the coals that the holes of the iron quite glow inside, and thus you will cease to fan. Waiting then about half an hour you uncover by degrees until you remove all the coals, and you will again wait until the holes of the iron grow black inside, and so raising the iron by the handle, you place it, covered as it is, in the furnace, behind, in a corner until it has become quite cold. Then opening it you take out the enamel and will wash it, and will again fill it and melt as before, and you do thus until, melted equally everywhere, it has become full. In this manner you compose the remaining pieces. This being done, take a piece of wax the length of half a thumb, in which you will fix the enamel so that the wax may be all round it; by this wax you will hold it. Then you will rub it for a long time upon a hard and smooth hone, until it acquires a polish; and you will also rub upon the same stone, wetted with saliva, a piece of potter's ware, which is found amongst the fragments of ancient vases, until the saliva has become thick and red; this you anoint upon a flat leaden tablet, upon which you will lightly rub the glass stone until at length their colours appear transparent and clear: and you will again rub the clay ware upon the hone with saliva, and you anoint it upon a goat skin, smoothly fixed upon a wooden table; upon this you polish this electrum until it shines perfectly, so as if one half of it were wet, and one half were dry, no one could distinguish which was the wet or which the dry part."

EXAMPLES.



No. 1.
No. 2.

No. 5.

No. 7.
No. 8.

CLOISONNÉ ENAMELS.

EARLY WARE.

1. Basin (*hachi*) of rude workmanship, ornamented on the outside with the figures of four philosophers amidst clouds. The inside is decorated with conventional scroll-work. Diameter, $7\frac{1}{2}$ inches.

2. Basin (*hachi*) of coarse workmanship, decorated on the outside in a similar manner to the foregoing example, and on the inside with rudely-drawn elephants.* Diameter, 7 inches.

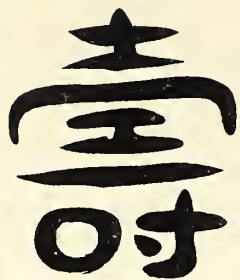
3. Basin (*hachi*) of similar workmanship, ornamented with detached floral and conventional designs in pink, yellow, red and purple, upon a light green ground; in the centre of the inside of the basin is a very rude representation of the *ho-ho*.† Diameter, $6\frac{1}{2}$ inches. The following

* The elephant (*zo*) is not a native of Japan and is seldom seen in Japanese art works; it is a Buddhist emblem copied from Chinese and Indian works.

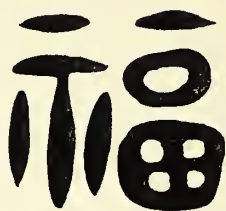
† The most refined and beautiful of the Japanese chimera is the *ho-ho*. It is in the form of a bird, of rich plumage, furnished with a superb tail of long waving feathers. The *ho-ho* is a great favourite of the Japanese artist, and he never fails to depict it with elegance and gracefulness. Like the generality of the chimerical animals, the *ho-ho* appears more frequently in ancient than in modern art-works, having been introduced at a time when its existence was more firmly believed in than it is now.—*Keramic Art of Japan*.

Kæmpher, in writing about this creation, calls it the *Foo*, and says that it is "a chimerical, but beautiful, large Bird of Paradise, of a near kin to the Phoenix of the ancients. It dwells in the high

marks are worked in red enamel upon the exterior of this example.



JIU, *Longevity*.



FUKU, *Prosperity*.

4. Basin (*hachi*) of very rude design and workmanship. It is enamelled entirely upon both sides of an extremely thin foundation, and bears signs of great age. The inner side is decorated with a quaint spray of flowers and a peacock,* surrounded by a border of coloured bands

regions of the air, and it has this in common with the *kirin*, that it never comes down from thence, as the Japanese religiously believe, to honour the earth with its blessed presence, but upon the birth of a *sessin*, or that of a great Emperor, or upon some such other extraordinary occasion."

A *sessin* is a man endowed by nature with an incomparable understanding, and a more than human penetration; a man capable to dive into the mysteries of divine and supernatural things, and withal so full of love to all mankind as to reveal his discoveries for their common benefit.—*Kämpfer*.

The examples of this bird, given in the illustrations of the dishes Nos. 38 and 44, are worthy of careful study.

* The peacock (*kujaku*) frequently receives careful study from the Japanese artist. It is not a native of Japan, having been introduced into the country at some period before the time of Kämpfer's visit in 1690 A.D. Speaking of an entertainment given by the Prince of Hizen, on a new year's day, this writer says:—"Amongst other presents made to him that day, there happened to be a Peacock and Hen. Everyone was delighted, and struck with admiration, by the uncommon beauty of these scarce foreign Birds, whence the Prince took occasion to ask their opinion, which of the two they thought was the cock and which the hen. The gentlemen out of civility to the ladies unanimously pitched upon the most beautiful to be the hen; the ladies on the contrary very modestly apprehended that the finest of the two was the cock. You are in the right, answered thereupon the Prince; Nature itself will have the man best

and panels, containing white horses* with red tails and manes. The border of the exterior is of green, red and white enamel, and the bottom of the vessel is blue. This example is much worn. Diameter, $10\frac{1}{2}$ inches.

5. Basin (*hachi*) of similar colouring and workmanship to the foregoing example, and in excellent preservation. It is enamelled on both sides throughout upon a ground of remarkable thinness, perhaps about one-twenty-fourth of an inch in substance. On the inside it is decorated with a peacock, and numerous floral designs and bands in red, blue and white, upon a green ground; round the rim is a zig-zag border of red upon green. Externally the ground is green and blue, entirely covered with irregular spiral line work. Diameter, $12\frac{1}{2}$ inches.

6. Basin (*hachi*), somewhat similar to the above, but not of such finished workmanship. Diameter, $11\frac{1}{2}$ inches. In the centre of the dish is the following inscription rendered in *cloisonné* enamel:



FUKU, *Prosperity*.

7. Basin (*hachi*) of beautiful workmanship and brilliant colouring. Internally it contains a centre medallion representing the fish *tai*† rising from the water towards an

clad, and it seems to me incomprehensible, that the wife should have more pride, and go richer dress'd than her husband, who must be at the expense of maintaining her. An excellent New Year's Sermon from a Heathen Prince."

* The horse (*uma*) is frequently drawn by the Japanese artists, and is generally delineated with great skill.

† The *tai* is a red-skinned salt-water fish which is associated with YEBIS, one of the seven household deities of Japan. It is often confounded with the fresh-water fish *koi* or carp, which is also

orb placed amid clouds above. Round the rim is a most effective composition of bands and floral designs. On the exterior are depicted three other *tai*, and bold ornamental devices, similar in style to the inside border. Round the bottom are seven bands, containing spiral devices rendered upon grounds of white, blue, green and red enamel, and in the centre space is a stiff floral device terminating with what appears to be the tail of a dragon.* The colours of the

frequently depicted by the artists of Japan; examples of the latter are found upon several specimens of enamel, which are described in the subsequent pages of this Catalogue. In the present day the *tai* is abundant on all the coasts of Japan, and forms one of the most valued articles of the food of the people, but this was not the case at the time of Kæmpfer's visit to the country, for he wrote as follows:—"This is very much esteemed by the Japanese as the King of Fish, and a peculiar emblem of happiness, partly because he is sacred to their *Yebis*, or Neptune, partly by reason of a beautiful variety of shining colours, which appear on him when under water. It is a very scarce Fish, not unlike a Carp, and finely variegated with red and white. The female has some red spots. It is so scarce, that upon some great entertainment at Court, or other extraordinary occasions, it is not to be had under a thousand Cobangs." He states that a cobang was then worth $23\frac{1}{2}$ Dutch guilders, or between 41 and 42 shillings sterling.

Tai, the name of a fish; *Serranus Marginalis*.—*Hepburn*.

*First in rank of all fabulous creatures comes the dragon (*riyo*, Chinese; *tatsu*, Japanese), which was doubtless derived in very early times from Chinese art. In all essentials the dragons of China and Japan are alike, the only material difference being in their imperial rendering, where the former has five claws and the latter three. The drawing of the dragon given in Kæmpfer shows it with three claws, which is the accepted form of the imperial dragon of Japan in the present day, as it has been in past ages, but he writes of the animal being represented in Japanese books as a "four-footed snake," and it is noteworthy that it is so drawn upon the examples of enamel, Nos. 49, 59 and 60, in this Catalogue. He says, "The Chronicles and histories of their Gods and Heroes are full of fabulous stories of this animal. They believe it dwells at the bottom of the Sea as in its proper element. They represent it in their Books as a huge, long, four-footed Snake, scaly all over the body, like the Crocodil, with sharp prickles along the back, but the head is beyond the rest monstrous and terrible. The Tail of the Japanese Dragon ends, as it were, into a two-edged sword. Some of the Japanese Emperor's cloth, his arms, scimeters, knives and the like, as also the furniture and hangings of the Imperial

enamels used in this example are of singular purity. Diameter, $7\frac{3}{8}$ inches.

8, 9. Cups (*chawan*), enamelled upon both sides on a ground of extreme thinness. The inside is covered with spiral work upon a white ground, and in the centre is a floral device, in red, green and yellow, surrounded by a border of blue. Externally they are decorated with scroll-work and flowers, amongst which is a rude representation of the *kiku*,* rendered in red and white upon a ground of dark green. The third band of the ornamentation shown in Plate II. is taken from one of these Cups. Diameter, $3\frac{1}{2}$ inches.

10, 11. Cups (*chawan*), of delicate workmanship,

Palace, are adorn'd with figures of this Dragon holding a round jewel, or pearl, in the right fore-claw. The Japanese Dragon has but three claws on each foot, whereby it is distinguish'd from the Chinese Imperial Dragon, which is represented with five."

The following description of this creature, by a Japanese author named Bakin, is copied from *The Mikado's Empire*:—"The dragon is a creature of a very superior order of being. It has a deer's horns, a horse's head, eyes like those of a devil, a neck like that of a snake, a belly like that of a red worm, scales like those of a fish, claws like a hawk's, paws like a tiger's, and ears like a cow's. In the spring, the dragon lives in heaven; in the autumn in the water; in the summer it travels in the clouds and takes its pleasure; in the winter it lives in the earth dormant. It always dwells alone, and never in herds. There are many kinds of dragons, such as the violet, the yellow, the green, the red, the white, the black, and the flying dragon. Some are scaly, some horned, some without horns. When the white dragon breathes, the breath of its lungs goes into the earth, and turns to gold. When the violet dragon spits, the spittle becomes balls of pure crystal, of which gems and caskets are made . . . As the dragon is the most powerful animal in existence, so the garments of the Mikado are called the 'dragon robes,' his face, the 'dragon countenance,' his body the 'dragon body,' the ruffling of the 'dragon scales,' his displeasure, and his anger the 'dragon wrath.'"

*The crysanthemum (*kiku*), is the most favourite of all the flowers introduced into the decoration of the art works of Japan. It is cultivated very largely throughout the country, and is much used for floral decorations, especially on the occasion of the Festival of Happiness, of which it is the special flower. It has also furnished the design for one of the Imperial Crests.

enamelled on the outside only. The ornamentation is of the simplest description, consisting of a very minute scale-work diaper, with the addition of a broad loop border. The whole is executed in pure white enamel. They are the only works in white enamel which the Collector has met with. These examples have been gilded, and the metal bottoms have been restored, probably since their reception in Europe. Diameter, $4\frac{1}{2}$ inches.

12, 13. Small Dishes (*kozara*), all the surfaces of which are enamelled. Internally they are decorated with square blue medallions, each containing a rabbit in white enamel, an orb amid clouds, and floral sprays. Diameter, $4\frac{3}{4}$ inches.

14, 15. Small Dishes (*kozara*). Decorated with the pine (*matsu*),* bamboo (*take*),* and plum (*oumai*),† trees,

* Kæmpfer writes as follows about the pine and bamboo:—
“Firs and Bambous are in great esteem among the Japanese, for their constant verdure; and the superstitious believe that they have no small influence over the happy occurrences of human life. The Temple-walks, and other holy places are adorned with them, chiefly upon their festivals and other solemn days, and they make frequent allusion to them in their emblematical and poetical writings, particularly in congratulatory poems, for they are of opinion that they will subsist a long while, that common Bambous will stand several hundred years, and that the common Fir will come to the age of a thousand, that then it will bend down its branches to the ground, not being able to support itself any longer.”

† The *oumai* is largely cultivated by the Japanese gardeners, both on account of the beauty and fragrance of its flowers and the use of its fruit. The flowers are, however, the most highly esteemed, and are alone represented upon works of art. The tree is covered with blossoms in the beginning of February; and Siebold informs us, that at that time all the altars in the temples and the private dwellings of the Japanese, are decked with branches of the *oumai* in bloom, as the symbols and heralds of the spring. In art the *oumai* is usually represented as a tree of a peculiarly angular and spiky habit, so much so, that when represented as in winter, with neither leaves nor flowers, it is easily distinguished from all others.—*Keramic Art of Japan*.

which, in combination, are known in Japan as *Sho-chiku-bai*, these being the Chinese rendering of the names of the pine, bamboo, and plum, and the term is accepted as signifying good fortune. The second band of ornamentation shown in Plate II., is taken from one of these Dishes. Diameter, $4\frac{3}{4}$ inches.

16. Small Dish (*kozara*), partially enamelled, covered with spiral work upon grounds of blue and white enamel. Diameter, $4\frac{3}{4}$ inches.

17. Dish, from which rises a pedestal surmounted by a shell. The whole is rendered in white and green enamel, with a slight introduction of black. The use of this example is not clear. Height, $3\frac{3}{4}$ inches.

18-21. Small Cups (*chawan*), exhibiting the various modes of treatment and colouring used in early ware. Diameter, 2 inches. One of these Cups furnishes the fourth band of ornamentation in Plate II. Upon the bottom of one of them is the following mark, which is rendered in deep red enamel.



SHIOU, probably the name of the maker.

MIDDLE PERIOD WARE.

The Unbound.

22. Dish (*sara*), of square shape and of very perfect workmanship, the metal divisions being of extreme thinness. The colouring throughout is of great depth and sobriety; the ground is dark green, and the ornamentation is executed in low-toned tints of red, lilac, white, blue,

drab and green. The design consists of a *kara shishi*,* placed in the centre of the dish, surrounded by a bordering of geometrical and floral devices, and the underside is also decorated in a similar manner. Amongst the devices are modifications of the *kiku* crest, and the complete crest is four times repeated on the under part of the dish, as here shown. 12 inches square.



23, 24. Pair of Basins, with Plates (*hachi* with *sara*); of similar workmanship to the preceding example, but of more brilliant colouring. They are enamelled upon both sides, upon grounds of exceeding thinness, and the *cloisons* used are of the most delicate substance. The ornamentation consists of minute diaper patterns, arranged in circular medallions, which are displayed upon a groundwork of the *kara kusa* pattern universally found in the middle period ware; there are three medallions upon each plate; four in the interior, and the same number on the exterior of each basin. Diameter of plates, $7\frac{7}{8}$ inches; of basins, $6\frac{3}{8}$ inches.

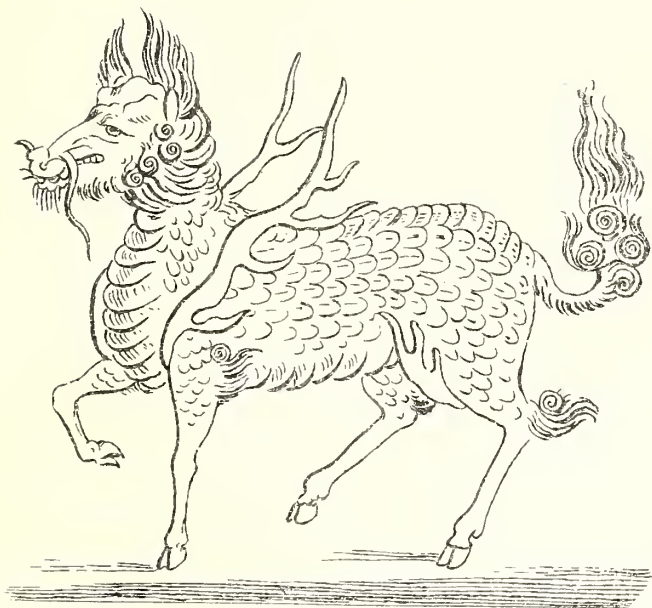
* Next in importance to the dragon, amongst the chimerical animals, is the *kirin*. Two forms of this beast are found in Japanese Art, the one most commonly used being that known as the *kara shishi*, or Chinese lion, the Japanese form being less frequently employed. The former creation is evidently derived from a lion, as may be seen by the head, the ample mane, and the hooked claws; the latter is represented with the head and breast of a dragon, the body and legs of a deer, and a tail somewhat similar to that given to the *kara shishi*, but smaller in size. The accompanying sketches of these creations are copied from Kæmpfer's work, and are interesting as showing the drawing which prevailed at the period not later than the time of his visit to the country in 1690 A.D.

Kæmpfer writes:—"The good nature and holiness of this Animal are so great that they say it takes special care, even in walking, not to trample over the least plant, nor to injure any the most inconsiderable worm, or insect that might by chance come under its feet. Its conception and birth require a particular constellation in Heaven and the birth of a *sessin* upon earth."

The Japanese author, Bakin, already quoted, says: "The fruit of the union of the dragon with a cow is the *kirin*." This description evidently refers to the Japanese form of the creature rather than to the Chinese.



The KIRIN, as drawn by the Chinese.



The KIRIN, as drawn by the Japanese.

A portion of the interior of one of the basins forms the subject of the coloured plate given opposite the title page.

25. Tea Jar (*chatsubo*), of the same school, and characterised by the same careful execution and chaste colouring. The *kiku* crest is several times repeated upon this example. Height, 6 inches.

26, 27. Circular Vessels, probably pencil or brush holders (*fudetate*), ornamented with diaper patterns, scroll-work and rosettes. Height, $5\frac{1}{2}$ inches.

28, 29. Vessels of the same description as the preceding specimens. These have been formed into lamps since they were received in Europe.

30, 31. Plates (*sara*) of sombre colouring and minute execution. Diameter, $7\frac{1}{4}$ inches.

32. Tea Jar (*chatsubo*), ornamented with floral devices, amongst which are modifications of the *kiku* crest; upon the cover is a dragon. Height, $5\frac{1}{4}$ inches.

33. Plate (*sara*), of octagonal shape. This was one of the few pieces of *cloisonné* enamel exhibited in the Japanese Collection in the Paris Exhibition of 1867. The colouring is very sombre, and it lacks the delicacy of workmanship which characterise the examples in this section which have been already described. Diameter, 6 inches.

34. Plate (*sara*), of similar workmanship; in the centre of it is a representation of the *kara shishi*, shown in the air, above what appears to be a rudely-designed landscape. Diameter, $6\frac{1}{2}$ inches. On the underside of this example the character JIU is painted in dark blue enamel.



JIU, Longevity.

PLATE VI.



Nos. 35 AND 195.

MIDDLE PERIOD WARE.

The Bound.

35. Dish (*sara*) of oval form; of brilliant colour and perfect execution. The *cloisons* are arranged with the greatest exactitude, and the numerous varieties of diapers and floral ornamentation with which the dish is covered are executed with a precision which is seldom found even in the finest examples of middle period ware. Another feature of interest is the perfect vitrification of the enamel pastes, and in all respects this specimen may be accepted as an instance in which the skill and patience of the artist have triumphed over the difficulties of the art. In addition to the ornamentation named above, is a medallion in the centre containing a representation of a standard, rising from a tent of silk brocade. Length, 15 inches.

The dish has been enclosed in a case since its arrival in Europe, and along with it is placed another dish, No. 195, of precisely the same size, of modern workmanship, for the purpose of affording a comparison between the work of the two periods; on the opposite page photographic copies of both are given, but, in the absence of colour, these indicate but imperfectly the merits of the one and the defects of the other.

36-39. Group, comprising a pair of flower vases (*hanaike*) and a pair of dishes (*sara*), of fine colour and delicate workmanship. The bodies of the vases are of bulbous shape, with trumpet necks and semicircular handles, supported upon compressed globular stands with trays and leaf-shaped feet. The grounds are of dark green, covered

with the customary minute leaf and flower-work, diapers and various conventional ornaments. Upon each vase are five medallions; in two of them are the baskets (*kusudama*) with hanging streamers attached, filled with the flowers of the *botan*,* or peony, which are hung in the boudoirs of the noble ladies of Japan; in a third is a representation of *kara shishi*; in a fourth a *tsuru*,† or crane, is shown in flight amongst clouds, and in the remaining medallion is an *azami*, or thistle. The groundwork of the dishes is similar to that of the vases. The ornamentation of each consists of four medallions, a large circular one in the centre, and three smaller fan-shaped ones in the margin of the dish. In the centre is shown the *ho-ho*, rendered in brilliant colours,

*The *botan* [*Peonia Moutan*,] with its crimson-coloured and fully-opened flowers, gives great richness to the compositions into which it enters. We are not aware to what extent the *botan* is cultivated in Japan, but if we may judge from the representations met with in works of art, one would suppose it to be developed to great perfection and immense size. It is seldom used alone, except upon *cloisonné* enamels.

†The crane (*tsuru*) is held in a sort of semi-veneration by all classes of the community in Japan, and is, on account of its supposed long life, very generally accepted as an emblem of longevity. For these reasons it is one of the greatest favourites with the artists of the country, and is introduced in ornamentation throughout the entire range of their arts.—*Keramic Art of Japan*.

Kæmpher writes about the crane:—"It is the chief of the wild birds of the country, and hath this peculiar imperial privilege, that nobody may shoot him without an express order from the Emperor, and only for the Emperor's pleasure or use. In Saikokf, however, and in other provinces remote from the Court, a less strict regard is paid to the Imperial commands. The Cranes and Tortoises are reckoned very happy Animals in themselves, and thought to portend good luck to others, and this by reason of their pretended long and fabulous life, of which there are several remarkable instances recorded in their Historical Writings. For this reason the Imperial apartments, walls of Temples, and other happy places are commonly adorn'd with figures of them, as also with the figures of Firs and Bambous for the like reason. I never heard country-people and carriers call this Bird otherwise than, *O Tsurisama*, that is, *My great Lord Crane*. There are two different kinds of them, one white as snow, the other grey, or ash-coloured."



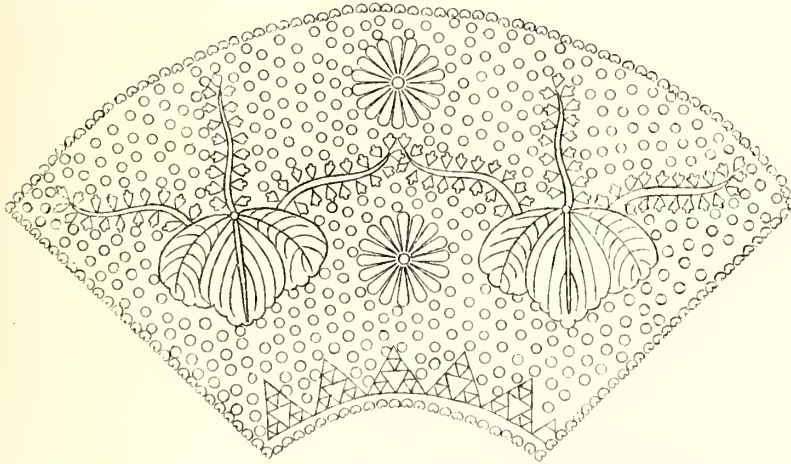
No. 36.



No. 37.

with the flowing tail with which this mythical bird is drawn; it is descending towards a *kiri* crest. In two of the smaller medallions are the *azami* and *botan*, and in the third one, which is placed above the *ho-ho*, are representations of the *kiku* and *kiri* crests, as shown in the drawing given below. Height of the vases, 30 inches; diameter of the dishes, 18 inches.

The beauty of the workmanship of this group, and the association of the *ho-ho* with the imperial crests, render these examples of peculiar interest.



THE KIKU AND THE KIRI CRESTS, upon Nos. 38 and 39.

40, 41. Dishes (*sara*), circular, of fine workmanship and brilliant colouring. The centre medallions, the grounds of which are of lilac powdered with small circles, contain hanging flower baskets and streamers, (*kusudama*) the same as those which appear upon the vases Nos. 36 and 37. The borders are divided into eight compartments by wavy lines, each compartment being filled with scrollwork, flowers, and diaper patterns. Diameter, $13\frac{1}{4}$ inches.

42, 43. Flower Vases (*hanaike*), of very minute workmanship and perfect vitrification, as may be seen by the brilliant polish which the enamel has taken. The ornamentation is of an intricate character, consisting entirely of minute scrollwork, small flowers, rosettes and detached diapers, executed with masterly precision in a

great variety of pure and brilliant-coloured enamel pastes upon the customary dark green groundwork. Height, 18 inches.

44. Dish (*sara*) of circular form. The ornamentation consists of a circular medallion in the centre, and three fan-shaped ones in the border which surrounds it. Across the centre medallion, upon a lilac ground, powdered with green dots, stretches a branch of the *kiri* tree,* rendered in brown and dark green, with the leaves treated conventionally, above a mass of rock work and bamboo foliage; upon the tree rests a *ho-ho*, whilst another is seen descending from the sky; the birds are unusually carefully drawn, and are executed in exquisite colours. The medallions in the margin are filled with compositions of diaper patterns, and between them are three diamond-shaped masses of similar design. Diameter, 15½ inches. The companion dish is in the Collection of H. R. H. the Duke of Edinburgh.

45, 46. Dishes (*sara*), circular, of intricate and singularly accurate manipulation. Their centres are ornamented with medallions containing *ho-ho* and branches of the *kiri* tree; the margins are divided into wavy radiating compartments, which are filled with minute scrollwork and

*Siebold, writing about the *Kiri* tree (*Paulownia imperialis*), says:—"It is one of the most magnificent vegetable productions of Japan. Its stem, with a diameter of two or three feet, rises to a height of thirty to forty feet. It branches into limbs, not numerous but strong, at right angles, forming a vast crown. The broad leaves are opposed, have stalks, are notched at the base in the shape of a heart, oval and perfectly unbroken, or else cut into three unequal lobes [the middle one of which is the longest], pointed and covered with a whitish down. The beautiful and odoriferous flowers grow from the beginning of the month of April, after the leaves are fully developed. They are disposed in large double bunches, and thereby resemble our horse-chestnut blossoms, as they also resemble, by their form, size and colour, the flowers of the purple foxglove."

It has already been mentioned that the *kiri* crest is derived from the leaves and flowers of this tree.



No. 44.



No. 38.



a great variety of beautiful diaper ornaments. Diameter, $13\frac{1}{2}$ inches.

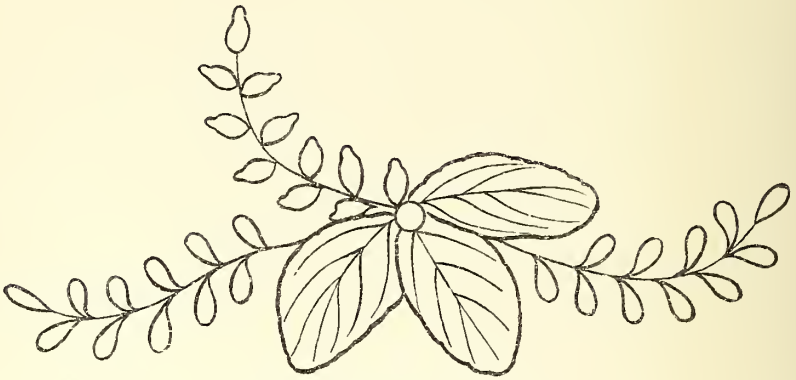
47, 48. Pair of Lamps (*toro*), from a Buddhist temple. The stands are of circular form, built up in several stages, and surmounted by lamps of hexagonal shape, which have pierced sides, and are covered by a roof, from the eaves of which six wind-bells hang; the roof terminates with a spire, on the summit of which is the jewel, or sacred pearl, which is often shown in representations of the dragon, clutched in the right fore-claw. The entire surfaces of these specimens are covered with floral and diaper patterns of most accurate manipulation and exquisite colouring. The pieces are the largest examples of ancient enamel working which the Collector has seen. Height, $62\frac{1}{2}$ inches.

49. A brazier for warming the hands (*shuro*). The body is completely covered with scrollwork, rosettes, and detached masses of diaper upon a dark green ground. The cover has a margin of scrollwork, and a centre medallion containing a four-clawed dragon. The entire work is executed with perfect precision, and the colours used are of more than ordinary brilliancy, especially those used in the representation of the dragon, which is rendered in turquoise, flesh-colour, scarlet and green upon a lilac ground. Diameter, $13\frac{1}{2}$ inches.

50. Covered Bowl (*futasuki no hachi*). The cover has a large medallion, in the centre of a dark lilac ground, upon which are represented an eagle* fighting with a three-clawed dragon; the medallion is surrounded with rosettes and detached masses of diaper patterns upon a groundwork of dark green. The bowl itself has a ground of the same

* The eagle (*washi*) is not mentioned by Kämpfer, and is seldom used by artists in the decoration of pottery or lacquer; it occurs most frequently upon enamels, where it is generally shown in connection with the dragon, and occasionally with the imperial crests.

kind, and it is ornamented with six medallions of different forms. The two principal ones are oval, with lilac and green grounds, and contain representations of the *ho-ho* descending upon *kiri* crests, rendered in the Chinese fashion, as shown below; the four smaller medallions are filled with conventional designs, and in one of them appears a modification of the *kiku* crest. The interior of the bowl and cover are lacquered in black. Diameter, $14\frac{1}{2}$ inches; height, $11\frac{1}{2}$ inches.



THE KIRI CREST, upon No. 50.

51, 52. Flower-Stands (*hanaike*), of cylindrical shape. The dark green grounds of these examples are covered with delicate scrollwork in light colours, and each piece has two large oblong panels and four smaller panels. In the larger ones are boldly drawn three-clawed dragons, rendered in green, turquoise, scarlet, salmon, yellow, drab, blue and white, upon dark ultramarine grounds. Two of the smaller panels are filled with sprays of the *botan*, in the third is a crane and a pine tree, and in the fourth is a cock* resting upon a rock beneath a bamboo. Height, 42 inches.

* The ordinary domestic fowls are frequently depicted by the Japanese artist, the cocks (*oudori*) being the greatest favourites. It is stated that cocks are often kept in temple grounds, and are carefully attended



53, 54. Flower Vases (*hanaike*). The bodies are oviform, with wide-spreading trumpet-shaped necks, from which project plates with ring handles; the stands are squared at their lower portions, where they are cut away to form feet, and gradually mould themselves into the circular form where they join the bodies. Small projecting scalloped trays divide the stands from the oviform bodies. The whole surfaces of the above-described members are grounded with delicate scrollwork, rosettes, and detached masses of diaper-work, upon which large medallions and bold sprays of the *botan* are placed. The principal medallions contain four-clawed dragons, three-clawed dragons fighting with eagles, cranes, and groups of the *botan*. The medallions upon the necks of the vases contain falcons,* eagles, and branches of the pine tree. Height, 43 inches.

55. Dish (*sara*). The centre is occupied with a bold representation of the *kara shishi*, rendered in dark brown, yellow, scarlet, drab and white upon a lilac ground, which is powdered with scarlet and white spots. The broad border surrounding this medallion is ornamented with various designs in diaper and other patterns, and with three fan-shaped panels. In one of them is the *ho-ho* resting upon the trunk of a pine tree, near to which is a bamboo; in another is a nightingale† (*uguisu*) upon a branch of *oumai*, beside which grows the ground pine or lycopodium (*omoto*);

to by priests and others, because they foretell changes of the weather, and, by the regularity of their crowing, mark the passage of time.—*Keramic Art of Japan*.

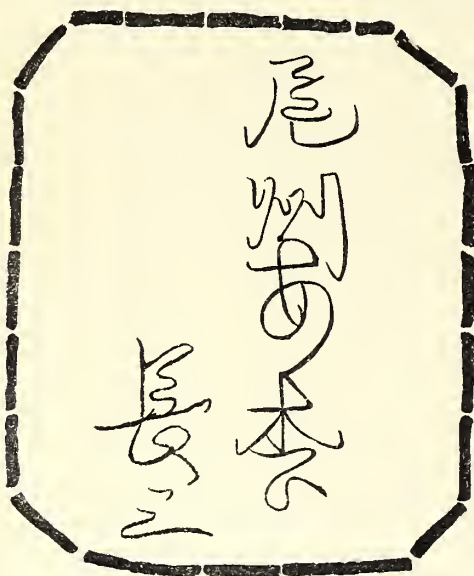
* The falcon (*taka*) is not very frequently met with upon works of art, and is more often found upon enamels than upon the more popular works in pottery, lacquer, embroidery, &c. Kæmpher writes, that "they were kept more for State than Sport." The bird appears to have been associated with the aristocracy of Japan, and Mr. Griffis relates that falconry was practised at the Court of the Mikado, and that almost every feudal lord had his perch of falcons.

† The plum tree is joined with the nightingale; the plum is, by excellence, the poet's tree, and the nightingale is the poet of birds, loving song more than they all.—*The Mikado's Empire*.

and in the remaining panel is the mandarin duck,* and his mate, disporting themselves amongst the reeds (*yoshi*) which grow in the water. The interest attaching to this example is increased by the presence of an inscription rendered in enamel upon it, and it is one of the two pieces only, of middle period enamel, upon which, so far as the Collector is aware, the name of the maker appears. The workmanship of the piece is bold, but it is not nearly so perfect or refined as that which appears in many of the

works of this period.
Diameter, $19\frac{1}{4}$ inches.

The characters are worked in metal *cloisons*, upon a panel of lilac enamel. BISHIU, YASUMATSU, CHIOZO. *Chiozo*, the name of the maker; *Yasumatsu*, the town where he resided; *Bishiu*, the name of the province in which it is situated, commonly known as Owari.



* The mandarin duck (*oshidori*) is frequently found upon Japanese art works, especially upon those in lacquer, and sweetmeat boxes of this material are often fashioned in its shape.

The duck and the drake are nearly always shown together, and are accepted in Japan as the emblem of conjugal felicity. Kæmpfer speaks of the birds, under the name of *kinmodsui*, as follows:—"One kind (of duck) particularly I cannot forbear mentioning, because of the surprising beauty of its male, called *kinmodsui*, which is so great, that being shown its picture in colours, I could hardly believe my own eyes, till I saw the Bird itself, it being a very common one. Its feathers are wonderfully diversified with the finest colours imaginable, about the neck and breast chiefly they are red. The head is crowned with a most magnificent topping. The tail rising obliquely, and the wings standing up over the back in a very singular manner, afford to the eye a sight as curious as it is uncommon."



No. 59.



No. 55.

56. Dish (*sara*). The entire surface of this example is occupied by a representation of the *ho-ho* in flight above branches of the *kiri* tree. The drawing and execution are of a bolder style than is generally found in works of middle period ware. Diameter, 19 inches.

57, 58. Flower Vases (*hanaike*), of similar workmanship to Nos. 42 and 43; they are covered with irregularly disposed masses of diaper patterns, fan-shaped medallions, small flowers, and the gourd-shaped fruit called *hiyotan*.* Height, 13 $\frac{5}{8}$ inches.

59, 60. Tea jars (*chatsubo*), with covers, of bold design. The ground-work of each piece is of dark green enamel, relieved with scrollwork, rosettes, and diapers, upon which are placed two large medallions, two smaller ones, and a conventional design in pink, crimson, and turquoise. In the larger panels are a four-clawed dragon on a bright turquoise ground, and a *ho-ho* with a richly coloured tail, flying towards a hexagonal device, the meaning of which is not clear. The lesser medallions, which are fan-shaped and overlap one another, are filled with floral designs. Height, 20 inches.

61. Dish (*sara*), of similar workmanship to example No. 56. It is ornamented with a vigorously-rendered representation of the favourite Japanese subject of the *koi no taki nobori*, showing the fish *koi*† jumping up a waterfall. Diameter, 19 inches.

* The fruit of the *hiyotan* plant is a calabash or gourd, used, when dried, for the purpose of carrying the national drink, *sake*, and is often shown as a symbol, or found in scenes depicted upon works of art.

Sake is a fermented beverage, brewed from rice, and it is stated by Mr. Griffis that its manufacture dates from the third century.

† The *koi* is a fish resembling a carp, which is found in rivers and ponds, and is largely consumed in Japan. It is an especial favourite with the native artists, and is more commonly represented than any other fish; it is drawn in various situations, the most common one being that of ascending a waterfall. Professor Archer, in an interesting

62, 63. Candlesticks (*rosokutate*), of quaint form, with prickets for the candles. They are decorated with diaper patterns and scrollwork. Height, 22 inches.

64, 65. Flower Vases (*hanaike*). The bodies are of classic form, with wide-spreading trumpet-shaped necks, scalloped round the rims; the stands are square, and are formed so as to gradually mould themselves into the form of the vases, from which they are divided by scalloped trays. The whole surfaces are ground with minute scrollwork and rosettes, upon which are placed medallions and sprays of the *botan*. The two principal medallions on each vase are upon the body; in one is a three-clawed dragon, and in the other an eagle fighting with a dragon. Upon each of the stands are four fan-shaped medallions, containing flowers of the *botan*. In three medallions, upon the neck of each vase, are the *take*, *oumai*, and the *matsu*, and beneath them the *kiri* crest, as shown below, appears twice. These examples are of especial interest, owing to the beauty and purity of their form, and, in this respect, they afford a favourable contrast to the majority of the vessels, whether in

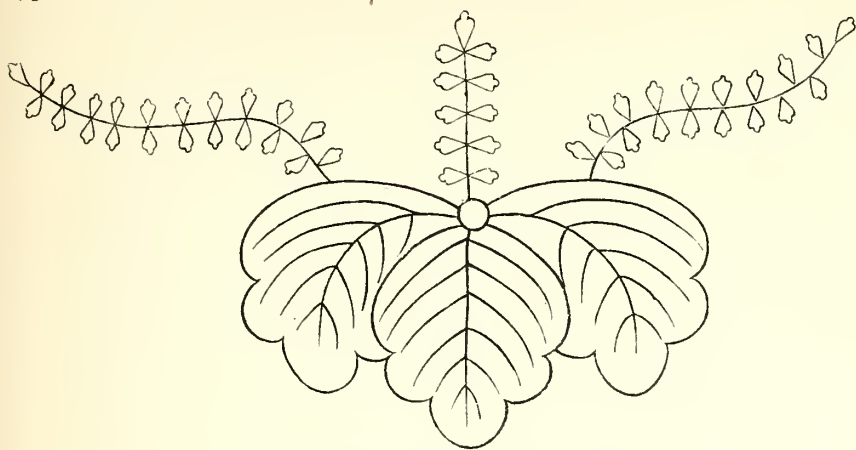
paper which appeared in the *Art Journal* of January, 1874, says:—
“A learned Japanese has informed the writer that this fish jumps up waterfalls to deposit its spawn, which produces innumerable young; it is, therefore, taken as an emblem of strength, in being able to ascend against difficulties, and also of fecundity.”

Kæmpher writes: “They are so strong that two men can hardly hold them. They are exported all over the empire, fresh and pickl’d.” The *koi* is frequently employed in connection with the celebration of the festivals of Japan, especially with that of the Feast of Boys, when in the form of a large paper fish it is hung upon a bamboo pole outside the houses. Mr. Griffis writes: “It is intended to show that a son has been born during the year, or at least, that there are sons in the family. The fish is the carp, which is able to swim swiftly against the current, and to leap over waterfalls. This act of the carp is typical of the young man, especially the young *samurai*,^(a) mounting over all difficulties to success and quiet prosperity.”

(a) *Samurai*, a general name for all persons privileged to wear two swords, from the Shogun and Daimio down to the lowest grade; also the military class.—*Hepburn*.

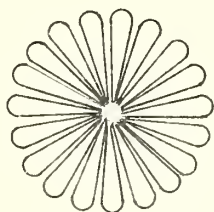


enamel or pottery, produced by Japanese artists. Height, $43\frac{1}{2}$ inches.



THE KIRI CREST, upon Nos. 64 and 65.

66, 67. Bottles (*tokuri*), with globular bodies and long straight necks. The necks are banded with four rings of powderings upon deep blue and turquoise grounds, and the bodies are covered with the customary floral designs upon a lilac and turquoise groundwork, on which are placed two fan-shaped medallions, and numerous smaller devices, amongst which are several *kiku* crests. The workmanship of these examples is of a noteworthy character; the vitrification of the enamel pastes has been perfectly achieved, and the copper foundation is so slight in substance that the bottles are no heavier than vessels of the same size blown in thin glass. Height, 13 inches.



THE KIKU CREST, upon Nos. 66 and 67.

68, 69. Dishes (*sara*). These pieces each contain,

in large central medallions, boldly drawn three-clawed dragons, executed in various brilliant colours upon a light blue ground, which is powdered with rosettes and small circles. The medallions are surrounded with margins of intricate scrollwork, upon which panels filled with the following subjects are disposed:—On one dish (a) the *botan* and the *cho*, or butterfly; (b) the *sakura*, or cherry tree,* and the bird named *yamagara*; (c) the *oumai* and the *tsubakura*, or swallow. The first and third panels on the other dish contain the

* The *sakura*, or cherry tree (*Prunus Pseudo-cerasus*), is, like the *oumai*, cultivated only for its blossoms, the beauty of which has been celebrated by the poets of Japan from the earliest ages. The tree is planted in temple and pleasure gardens, and gives forth a great profusion of blossoms during the month of March, of which month it is emblematical. It is also associated with the festival of *hina*, one of the six seasons celebrated in Japan until recent years.

Sosei, a distinguished poet who lived in the ninth century, in an ode to Spring, wrote as follows:—

Whom would your cries, with artful calumny,
Accuse of scatt'ring the pale cherry-flow'rs?
'Tis your own pinions flitting through these bow'rs,
That raise the gust which makes them fall and die!

The Classical Poetry of the Japanese, by Basil Hall Chamberlain; Trubner & Co., London, 1880.

The following ode was written by Niudo Saki no dai sojo Daijin, a poet who lived about 1227 A.D.:—

The court with Sakura's flowers is strewn,
As thick as though the drifted snow
Did thereon lay: and I too soon
As withered low, shall lie 'neath blow
Of man's inevitable foe.

Japanese Lyrical Odes, translated by F. V. Dickins, M.B. Smith, Elder & Co., London, 1866.

In the *Genji Monogatari* [translated by Suyematz Kenchio, Trubner & Co., London, 1882], a romance written in the tenth century, mention is made of a feast being held to celebrate the coming into blossom of an old cherry tree, at the front of the palace, known as *Ukon-no-sakura*.



THE UNDERPART OF NO. 81.

No. 68.

same subjects, but in the second there is a *kiji*,* or pheasant, and *matsu* tree. As is usual with all dishes of enamel, the outsides of the borders are covered with scrollwork and various designs in *cloisonné* enamel, as carefully worked as the interior decoration. Diameter, 24 inches.

70, 71. Dishes (*sara*), of rough workmanship, containing in the centre blue medallions, on which the *ho-ho* and the *kiri* crests are shown. In the margin surrounding the medallions are panels, containing flowers, amongst which is the *asagao*, the convolvulus or morning glory. Diameter, 14 $\frac{3}{8}$ inches.

72, 73. Flower Vases (*hanaike*), covered with scrollwork, small flowers and diaper patterns, upon which are placed two large oval and two smaller fan-shaped medallions, in which are shown the *ho-ho*, *tsubakura*, and *yamagara*. Height, 24 inches.

In one of the larger medallions the following mark appears. The upper character is *Dai*, meaning Great, and the lower is a badge known as *Mitsu uroku*, or three scales; and the entire figure is probably the mark of the maker.



74. Deep Basin, of very dark green ground. This specimen is faultless in execution and finish. The *cloisons* are of the utmost delicacy, and the enamel pastes are much harder than those usually employed, and on that account have received a higher polish. The ornamentation consists of two diagonal bands, and several detached masses

* The pheasant (*kiji*) is a great favourite of the Japanese artists, especially those who decorate pottery; it is frequently shown accompanied by its hen, and associated with the cherry-blossom. Kæmpher mentions one variety of uncommon beauty, and says that it is "remarkable for the various colours and lustre of its feathers, and for the beauty of its tail, which equals half a man's length, and in a curious variety and mixture of the finest colours, chiefly blue and gold, is in no ways inferior to that of a peacock."

of diaper patterns, floral sprays and various designs and figures, rendered in turquoise, brown, pink, crimson, white and lilac, upon the dark green ground; and there are also two representations of the *kiku* crest as it is here drawn. The fellow to this basin is preserved in the South Kensington Museum. Height, $4\frac{1}{4}$ inches; diameter, $4\frac{5}{8}$ inches. This example may have formed part of a *tabakobon* or smoking case, and have been used to hold a piece of lighted charcoal.



75, 76. Waterpots (*midzusashi*), of similar workmanship to the foregoing example. They are ornamented with delicate scrollwork, overlapping medallions, rosettes and diaper patterns. The colouring of these pieces is rich and harmonious. Height, 7 inches.

77, 78. Dishes (*sara*); the centre of each is occupied by a three-clawed dragon, rendered in green, scarlet, yellow and flesh-colour; radiating from the centre are eight leaf-shaped compartments, filled with diapers, powderings and ornamental designs. Diameter, $14\frac{1}{2}$ inches.

79, 80. Tea jars (*chatsubo*), with covers. Each jar has two circular medallions placed upon the customary groundwork of ornamental patterns; in one of them is the *matsu*, and in the other a *ho-ho* flying upwards, an unusual position for this bird in Japanese art; over each medallion is a *kiku* crest. Height, $17\frac{1}{4}$ inches.

81, 82. Flower Vases (*hanaike*), of very unusual colour and ornamentation for Japanese enamels. The decoration of these pieces bears a strong resemblance to Chinese work in design and colour, and has in these particulars unquestionably been copied from the works produced in China during the period of *Khein-long* (in Japanese *Kenriu*), 1736–1795 A.D., when the finest works of the Chinese enamellers were produced. But a slavish copyism has not been indulged in; the forms and colours are Chinese, but the hand and the skill of the Japanese artist are everywhere present.



Upon each vase are two circular medallions, each of which contains the Japanese imperial three-clawed dragon. The bodies of the vases are covered with arabesque designs, executed with great freedom and precision in scarlet, pink, white, dark blue and pale green upon a light blue ground. The colouring of these interesting pieces is harmonious and brilliant, and affords a striking contrast to the extreme sobriety affected by the Japanese enameller. On the underside of the stands are circular medallions illustrating the processes of the art; the spaces formed by the *cloisons* have been only once filled with the enamel pastes and once vitrified, leaving the cells in a hollow state, and prepared to receive the succeeding fillings and firings. Height, $27\frac{1}{2}$ inches.

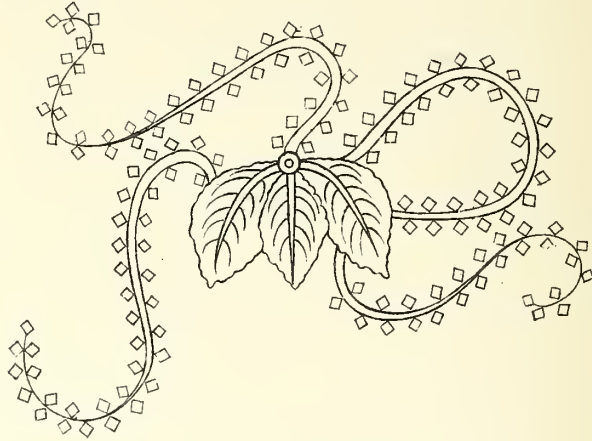
83-86. Circular Vessels. The surface of each is entirely covered with minute scrollwork and diaper patterns. Height, 14 inches.

87, 88. Flower Stands (*hanaike*), used for the purpose of holding the characteristic bouquets* of the Japanese.

* "In the formation of bouquets, dwarf trees and clusters of giant flowers are associated together without the slightest attempt at symmetrical arrangement; indeed, anything like uniformity or balance of parts appears to be studiously avoided in these groupings. A piece of bamboo sometimes rises vertically from the vase, amidst the flowers, with a stray leaf or two of its own; a delicate creeper twining around it, or a slender branch of some choice plant, stuck through a hole in its side, and deriving moisture from water or soil contained within; or when the bamboo is of considerable dimensions, with a perfect miniature pine or oak planted in soil contained in the top joint, and flourishing as luxuriantly in its vase as its more favoured friends on the mountain side."—*Keramic Art of Japan*.

"In a handsome Japanese drawing-room there must be a *toko*—that is to say a sort of recess, with shelves, expensively wrought of the very finest woods. In this *toko* must be exhibited a single picture—no more—beneath which must stand a vase with flowers. Now, not only must the picture be suited to the particular occasion, and therefore constantly changed, but a similar congruity in the flowers is indispensable; the kinds, the intermixture, the number, and even the proportion between the green leaves and the gay blossoms, must all be regulated according to the especial occasion. The laws that govern

The bodies are oviform, supported on ogee stands, from which they are divided by small scalloped trays, and they have dish-shaped tops for the reception of the bouquets. Upon each of the bodies are two medallions, in one of which there is an eagle, and in the other a dragon; and upon the trays are birds, perhaps the *yamagara*, flying between two *kiri* crests. Height, 16½ inches.



THE KIRI CREST, upon Nos. 87 and 88.

89. Dish (*sara*), of circular form and of beautiful design and finish. The centre is completely filled with delicate diaper-work and small flowers of various designs; from this radiate eight curved compartments, densely filled with ornaments similar to those in the centre. The workmanship of this specimen is exceedingly minute. Diameter, 13 inches.

90. Dish (*sara*), of oval form; it is ornamented in the centre with a three-clawed dragon, in dark blue, bright green, turquoise, flesh tint, and red, on a light lilac powdered ground. The margin, of deep green, is covered with scrollwork and flowers. Length, 15 inches.

the variations are formed into a system, and a book treating of this complicated affair is one of those studied by young ladies at school." Apparently a compilation from Siebold, and more recent writings of Dutch visitors to Japan (no author's name), London, 1841, John Murray.

91, 92. Oval Dishes, of minute workmanship, ornamented with dragons, similar to the foregoing example, on purple grounds powdered with dots. The margins are covered with elaborate diaper patterns. Length, 15 inches.

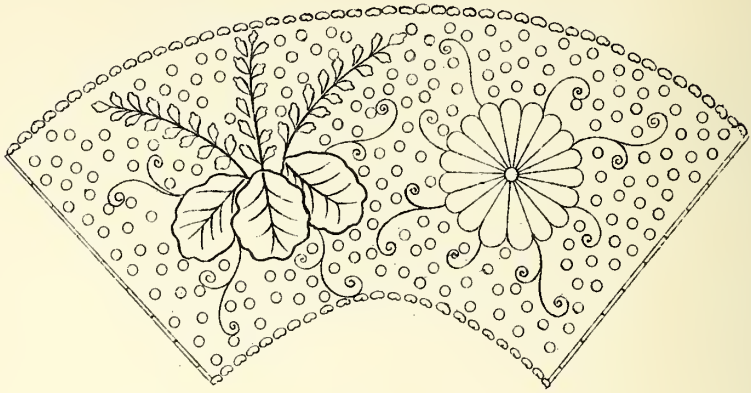
93. Oval Dish, of dark green ground, decorated with scrollwork, and three masses of diaper-work in bright colours. Length, 15 inches.

94, 95. Trays (*bon*), completely enamelled on both sides. On the faces of the trays are turquoise medallions containing representations of the *ho-ho* flying above *kiri* crests, and on the undersides are similar medallions, which are filled with scrollwork and interlacing circular medallions with green grounds. All the margins are dark green, and are covered with conventional devices. Length, 11 inches.

96, 97. Bowls (*hachi*), of perfect workmanship, and ornamented with designs of much interest. In the inside of each bowl is a circular medallion surrounded by a broad border of diaper and other ornamentation; in the medallions are *kara shishi* descending from clouds upon undulating ground, from which rise sprays of the *botan*. The exterior of each piece is as carefully enamelled as the interior, and has a similar border, containing three fan-shaped medallions, in one of which is a group of the *take*, rendered in dark green upon a chocolate ground; another is filled with the hanging pink and white racemes of the wisteria* upon a lilac ground;

*The *fuji* (*Wisteria Chinensis*) is frequently met with in works of art, and is almost as highly esteemed as the *botan* by the Japanese. Siebold gives some interesting particulars regarding it. The *fuji* is a creeping plant which grows to a great size, and is of such a spreading habit that the Japanese train it so as to form arbours and covered walks in their gardens and temple grounds. Its roots extend a considerable distance, producing several stems, which reach the size of from three to four inches in diameter, and, climbing like our honeysuckle, frequently attain the height of eighteen feet, where, supported by a trellis-work, they spread out into foliage covering a space of twenty or thirty feet square. Below this the graceful racemes hang in luxuriant masses, often three feet long, and, waving in the spring air, produce

and in the third the *kiku* and *kiri* crests appear in combination. Diameter, 13 inches.



THE KIKU AND KIRI CRESTS, upon Nos. 96 and 97.

98. Bowl (*hachi*). The inside is ornamented with a

a most beautiful effect. It is usually in this drooping position that the flowers of the *fuji* are represented in art. The wisteria is in full bloom in the months of April and May, and during that time all classes of people resort to the gardens, strolling along the covered paths, or congregating in the arbours to amuse themselves in drinking their favourite *sake*, and in dancing and singing to the sounds of musical instruments. It is here they improvise pieces of poetry in honour of the plant, or in praise of the sweet spring-time, and, writing them on slips of paper, attach them to the most beautiful bunches of flowers. Japanese literature is rich in witty and amusing stanzas written in honour of the *fuji*, in which it is alluded to as the emblem of youth and spring.—*Keramic Art of Japan*.

Mr. Chamberlain gives the following stanza, which is attributed to Hitomaro, the most celebrated of the poets of Japan, who lived in the eighth century :

In blossoms the wisteria-tree to-day
Breaks forth, that sweeps the wavelets of my lake :
When will the mountain-cuckoo come and make
The garden vocal with his first sweet lay?

The wisteria among flowers, and among birds the cuckoo, are the poetical representatives of early summer, as are the plum-blossom and the nightingale of early spring.

In the *Genji Monogatari* it is stated that a dress made from the bark of the wisteria was worn by those who were in deep mourning for near relatives.

four-clawed dragon, and the *kiku* crest is repeated three times; the exterior is enamelled with a wedge-shaped ornament. Diameter, 9 inches.

99. Service, consisting of a tray, teapot (*kibisho*), two cups and saucers and a box. All the pieces are ornamented with scrollwork, rosettes and diaper patterns upon the customary green grounds. The several articles were procured at different times, and grouped by the Collector. Length of tray, $12\frac{5}{8}$ inches.

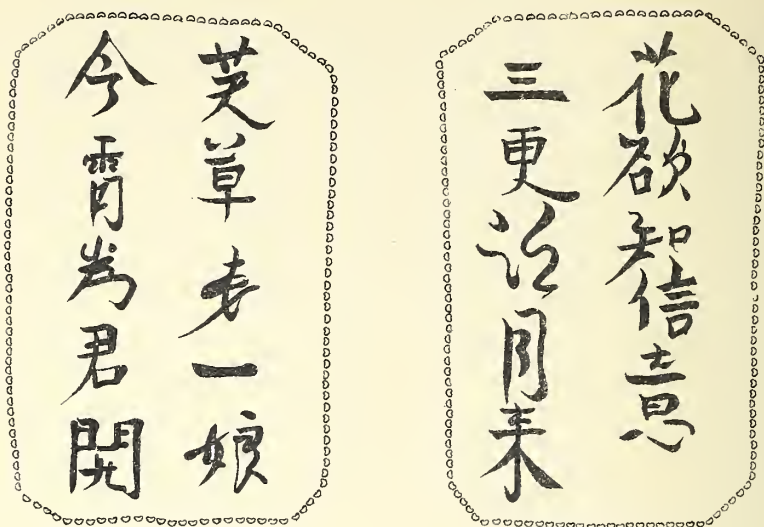
100, 101. Dishes (*sara*) ornamented with the *kiku* crest, and with dragons, one of which holds the sacred jewel (*tama*) in one of its fore claws, and the other a spear point in the curl of his tail; on each dish there are two fan-shaped medallions containing birds and trees. Diameter, $14\frac{1}{2}$ inches.

102. Oval Dish, decorated with a scalloped medallion of blue, containing a device in pink and red. Length, 15 inches.

103, 104. Jars, with covers (*chatsubo*). Upon the customary groundwork of dark green enamel, relieved with scrollwork, rosettes and diapers, a large circular medallion, upon each jar, is disposed upon sixteen smaller ones overlapping each other and forming a border to the larger one, which is completely filled with a representation of the *ho-ho*, whose tail is adapted to the circular shape of the medallion. On the reverse of the jars are sprays of the *botan*, and upon the sides is the character JIU, which means longevity. Height, $15\frac{1}{2}$ inches

105, 106. Flower Vases (*hanaike*), with grounds of deep bluish-green, covered with scrollwork, and studded with flowers in scarlet, salmon, and white. The principal medallions contain three-clawed dragons and *ho-ho*, and in the subsidiary ones are falcons and sprays of the *botan*. Height, 31 inches. These examples are rendered the more

interesting by the presence of the following inscriptions, which are enamelled upon the necks of the vases.



The inscriptions are rendered in *cloisonné* enamel. FU-SO DAI-ICHI MUSUME KON-SHO TAMENI KIMI HIRAKU. HANA NO SHIN-I O SHIRANTO HOTTSEBA SANKO TSUKI O FUNDE KITARE. Taken together, they are a burlesque of a well-known Japanese poem which is said to have been composed by a lady named Kamei Shokin, as a reply to the solicitations of her lover :

*'Tis the first plum in Japan,
It will bloom to-night for your sake.
If you wish to know the true will,
Come at twelve o'clock when the moon is bright.*

107, 108. Flower Vases (*hanaike*), of cylindrical form, with spreading feet. Each piece is decorated with four panels ; the principal one is filled with a three-clawed dragon, and in the minor panels are the *mastu*, *tsuru*, and *botan*. Height, 20½ inches.

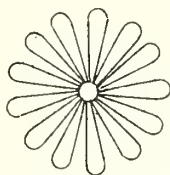
109. A Service, consisting of a tray, kettle, and covered cup, grouped by the Collector. Upon the tray is a circular medallion, containing a representation of the *koi*

no taki nobori, which is overshadowed by a *matsu*. Scattered over the medallion are small detached masses of diaper-work, an unusual treatment of this form of decoration, which is rendered more noticeable by the presence of a *kiri* crest. In the surrounding margin this crest again appears in conjunction with the *kiku* crest. On the border of the back of the tray the crests are repeated, and the *kiri* is shown in a fan-shaped medallion, which occupies the centre of the bottom of the tray. Diameter, $13\frac{1}{4}$ inches.



THE KIKU AND KIRI CRESTS *upon the Tray.*

The kettle is decorated with rosettes and floral patterns, and the *kiku* crest appears four times. Height, $8\frac{5}{8}$ inches.



THE KIKU CREST *upon the Kettle.*

The cup and cover are interesting, owing to their being enamelled upon white metal, and with white metal cloisons, which is very unusual. These examples are covered with groups of minute diaper designs, executed in brilliant coloured but rather soft, enamel pastes. Height, $4\frac{1}{4}$ inches.

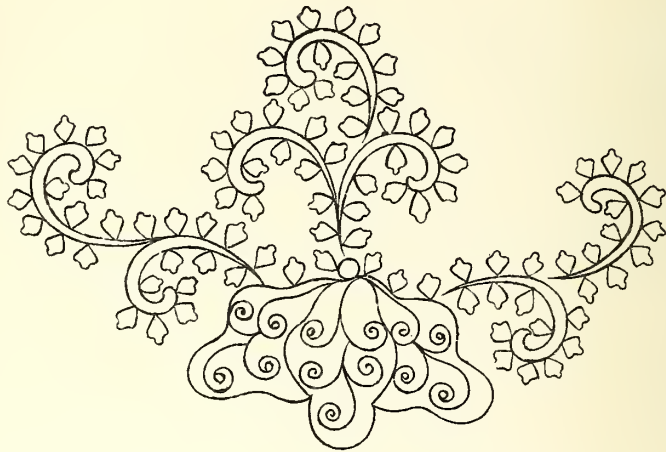
110-112. Sake Bottles (*kandotskuri*), of minute work-

manship, and rather sombre colouring. They are covered with diaper and other patterns, and the *kiku* crest appears three times upon each bottle. Height, $6\frac{1}{2}$ inches.



THE KIKU CREST upon Nos. 110-112.

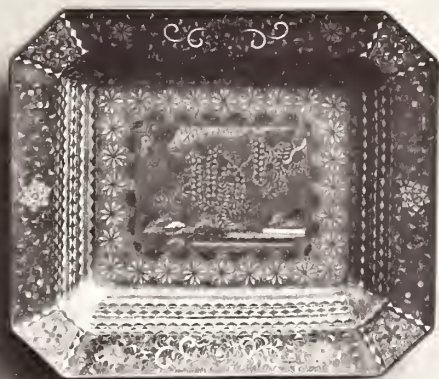
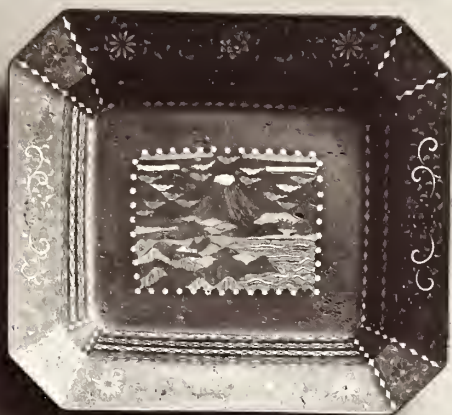
113. Water-pot (*midzusashi*), decorated in the customary manner with floral and diaper ornamentation. Upon the body are two *kiri* crests, and the lid is completely covered with a *ho-ho*, with distended wings and tail spread out. Upon the knob of the lid is a *kiku* crest of twenty-two petals. Diameter, $7\frac{3}{4}$ inches; height, including handle, 12 inches.



THE KIRI CREST upon No. 113.

114, 115. Dishes (*sara*), of oblong shape. These pieces are decorated with borders of floral design, and bands of conventional ornamentation in crimson, white, light green, and purple enamels upon grounds of dark green. In the centre of each is an oblong medallion, in one of which is the mountain *Fusiyama*,* and in the other a garden scene,

* Throughout the entire range of Japanese Art there is one peculiar form introduced, that of a truncated cone, with gently curving



No. 114.

No. 91.

No. 115.

with a *matsu*, and a wisteria tree from which hang long drooping racemes. Length, $9\frac{3}{4}$ inches.

sides; this represents Fusi-yama, an extinct volcano. It is held in the highest admiration by the natives of the empire, on account of its great beauty and religious associations.—*Keramic Art of Japan*.

E. B. de Fonblanque,^(a) speaking of Fusi-yama, says:—"If there is one sentiment universal among all classes of Japanese, it is a deep and earnest reverence for their sacred mountain, Fusi-yama—the temple, the grave, and the monument of the father of their faith. Created by a convulsion of nature in a single night, Fusi-yama reared its proud crest, and challenged the worship and the love of millions who, from the extreme ends of the island, gazed with awe and devotion upon its snowy peak as it glittered for the first time in the morning sun, or faded into the mist of evening. And this reverence has survived time and change; has grown with the growth and strengthened with the strength of the Japanese people. Fusi-yama is their ideal of the beautiful in nature; and they are never weary of admiring, glorifying and reproducing it. It is painted, embossed, carved, engraved, lacquered, modelled on all their wares; men carry it in their pockets, women wear it on their persons, and children by the roadside build miniature Fusi-yamas of mud, as our own make dirt-pies. . . While all share in the admiration, it may be doubted whether they partake alike in the religious associations connected with Fusi-yama, or in the perfect confidence with which the mass of the people view it, not only as the shrine of their dearest gods, but the certain panacea for their worst evils, from impending bankruptcy or cutaneous diseases, to unrequited love or ill luck at play. The annual pilgrimage is accordingly performed by thousands upon thousands. If attended with beneficial results, the gods are praised and Fusi-yama is glorified; if otherwise, the pilgrim has the melancholy satisfaction to know that his own sins are at fault and require further expiation. Men of rank never take part in these pilgrimages, and women are only allowed to do so once in every sixty years."

Kæmpher writes:—"It is incredibly high, and not unlike the peak of Teneriff, the adjoining mountains appearing like so many low hills. Its top being almost perpetually covered with snow, and there being constantly some flocks of it blown off on all sides, it looks, in high winds, as if it were covered with a hat of clouds and smoke. For it must be observed, that it is seldom calm at the top, for which reason people ascend it for religious purposes, there to worship their Æolus, or God of the Winds. Poets cannot find words, nor painters skill and colours, sufficient to represent this mountain, as they think it deserves."

(a) *Nippon and Pe-che-li; or, two years in Japan and Northern China*. London: Saunders, Otley & Co. 1862.

116. Dish (*sara*), of oblong shape; it is of similar character to the foregoing specimens; the centre medallion contains a representation of a temple garden, in which there is a wisteria in blossom and a pine tree. Length, $9\frac{3}{4}$ inches.

117. Dish (*sara*), of oblong shape, of beautiful workmanship and design, and of very subdued colouring. The prevailing tint is pale green, and the various patterns with which it is covered are executed in white, crimson, purple, yellow and other tints; in the centre is an oblong medallion filled with small masses of diaper and other designs. Length, $9\frac{3}{4}$ inches.

118, 119. Dishes (*sara*), of careful manipulation and bright colouring. The centre medallions are occupied with representations of the *ho-ho* descending upon the *kiri* crest. Diameter, $14\frac{1}{2}$ inches.

120-125. Plates (*kozara*), covered with scrollwork, diapers, and flowers, upon dark green grounds. Diameter, $7\frac{1}{4}$ inches.

126. Dish (*sara*), of hexagonal form, with scalloped border, ornamented with small designs upon a dark green ground. Diameter, 13 inches.

127. Dish (*sara*), entirely covered with minute diaperwork, rosettes, and powderings, amongst which the *kiku* crest appears four times, Diameter, $10\frac{3}{4}$ inches.

128. Flower Vase (*hanaike*). Upon one side of the body of the vase is a large and boldly-drawn three-clawed dragon, and on the reverse is a circular medallion filled with a spray of the *botan*; on the sides are groups of characters which probably signify JIU, meaning longevity. The neck is decorated, on one side, with a *ho-ho*, resting upon a *kiri* tree, and upon the other with the *shakuyaku*, a plant of the same species as the *botan*. The side of the vase is covered with *botan* flowers, and upon the other



No. 129.

No. 174.

No. 130.

is a *ho-ho*. Height, $36\frac{1}{2}$ inches. The companion to this vase is preserved in the Art Gallery of Liverpool.

129, 130. Flower Vases (*hanaike*), of good form and unusually deep-toned colouring. The bodies are oviform, with ogee bases, and trumpet necks, with large loop handles. The grounds are of dark green, covered with the customary minute leaf pattern, upon which are placed masses of diaper-work and small flowers. On one side of each vase is a three-clawed dragon, which extends over the neck as well as the body; the dragons are executed in green, scarlet, yellow, turquoise, salmon, and white, upon a deep blue ground powdered with white. Upon the reverse side of the body of one the *kiku* and *kiri* crests are rendered in scarlet, blue, and salmon, upon a purple ground, and upon the neck a spray of *botan* is shown in a turquoise medallion; upon the other vase the position of these decorations is reversed, the crests being upon the neck and the *botan* upon the body. The presence of the two imperial crests, which are shown in the illustrations of the vases, and the importance with which they are displayed upon these specimens, render these vases of great interest. Height, 24 inches.

131, 132. Flower Vases (*hanaike*), of intricate workmanship. The bodies are bulbous, with thick necks and segmented handles, and are supported upon compressed globular stands, with hexagonal trays and three leaf-shaped feet. The whole surfaces of the pieces are covered with minute ornamentation. Height, $17\frac{1}{2}$ inches.

133, 134. Flower Stands (*hanaike*), for holding ceremonial bouquets. The form of these pieces is very quaint; the bodies are bulbous, with straight necks, and dish-shaped tops, in which are circular holes for the reception of the bouquets, the whole being supported upon curved feet. The bodies, feet, and underside of the tops are covered with scrollwork, diapers, and rosettes; the upper surfaces of the tops are covered with *ho-ho* and *kiri* crests. Height, $9\frac{1}{4}$ inches.

135. Jar, with cover (*chatsubo*), of rather rough workmanship. Upon two sides are circular medallions filled with wavy radiating compartments of ornamented designs. Upon the other side of the jar are two large *kiku* crests in the centre, and two smaller ones below. Height, $10\frac{1}{2}$ inches.

136, 137. Covered Dishes (*futatsuki no hachi*), of rude workmanship. The cover of one is decorated with a *koi* ascending a waterfall, and the other with a falcon resting upon a *matsu* tree. Diameter, 11 inches.

138, 139. Tea Jars (*chatsubo*), of rough workmanship. They are covered with diaper patterns rather carelessly executed, and upon one of them are two masks. Height, 6 inches.

140. Cake Box (*kwashiire*), decorated with scrollwork on a blue ground. Diameter, $4\frac{1}{2}$ inches.

141. Covered Bowl, for cakes (*kwashibachi*), decorated with circular medallions filled with diaper patterns, and with three *kiri* crests. Diameter, $6\frac{1}{2}$ inches.

142. Covered Bowl, for cakes (*kwashibachi*), of delicate workmanship and subdued colouring; the cover is decorated with a representation of the *kara shishi*. Diameter, 6 inches.

143, 144. Flower Vases (*hanaike*), decorated with medallions filled with ornamental designs, and with masses of diaper patterns. Height, 13 inches.

145, 146. Flower Vases (*hanaike*), of pale green, and rather soft enamel; they are simply decorated with diaper patterns upon a floral ground. Height, 12 inches.

147. Tray (*bon*), and four Cups (*chawan*), used for drinking tea. The tray is decorated with the *take* and *matsu*. These pieces are of inferior workmanship. Length of tray, $8\frac{1}{4}$ inches.

148. Cup, with cover, used for eating rice, &c. (*futat-sukijawan*.) They are enamelled upon both sides, and are decorated with circular medallions filled with diaper patterns. Diameter of cup, $4\frac{1}{4}$ inches.

149. Cup, with cover, used for drinking hot water (*yunomijawan*). Enamelled upon white metal. The workmanship in the cup is good, and much superior to that in the cover. Diameter of cup, 4 inches.

150. Water-pot (*midzusashi*), decorated with floral and conventional ornamentation. Height, 7 inches.

151. Dish (*sara*). A medallion in the centre contains a *ho-ho*, rendered in deep-toned colours upon a dark green ground; the margin is decorated with masses of diaper-work, on a green ground covered with leaves, flowers and conventional ornaments. Diameter, 19 inches.

152. Dish (*sara*), of exceedingly minute workmanship and good colouring. The vitrification of the enamel pastes in this specimen is perfect. In the centre the *ho-ho* appears descending upon the *kiri*. Diameter, $9\frac{3}{4}$ inches.

153. Jar, for holding pencils or pens (*fudetate*), mounted upon a stand of lacquer ware. Rude workmanship upon a brown ground, which is very unusual in Japanese enamels. Height, 7 inches.

154. Jar (*fudetate*), mounted upon a stand of old lacquer ware of good quality, and with a cover of the same. Height, 8 inches.

155. Flower Vase (*hanaike*), ornamented with two square and two fan-shaped medallions, and numerous diaper and conventional designs; the medallions are filled with groups of the iris* and with butterflies. Height, $17\frac{3}{4}$ inches.

* The iris (*kakitsubata*) is a very general favourite with the Japanese artist, doubtless on account of its stately yet graceful habit, which forms a pleasing variety of lines with those of other and freer growing plants. In works of lacquer, ivory, and in metal, it frequently

156, 157. Dishes (*sara*), decorated with numerous medallions containing diaper patterns, and studded with rosettes and floral devices, upon the customary groundwork. Upon one of them are the shrubs wisteria and *shakuyaku*. Diameter, $12\frac{1}{4}$ inches.

158, 159. Tea Jars (*chatsubo*), of hexagonal form; they are completely covered with diaper patterns. Height, $4\frac{1}{2}$ inches.

160, 161. Flower Vases (*hanaike*), with ring handles. They have each two circular medallions, in one of which is a *tsuru* and *matsu*, and in the other a *botan*. Upon the sides are characters in pink enamel, the meaning of which is not clear. The workmanship of these pieces is rude. Height, $21\frac{1}{2}$ inches.

162. Flower Vase (*hanaike*), of bulbous form, with straight neck and saucer rim. It is completely covered with minute diaper patterns. Height, $15\frac{3}{4}$ inches.

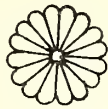
163, 164. Flower Vases (*hanaike*), of delicate but rather imperfect workmanship. Upon the sides of each are two medallions, with lilac grounds, one of them containing a bunch of the *botan*, and the other a cock, resting upon a mass of rock work, with sprays of the *botan* and other flowers. Height, $18\frac{1}{2}$ inches.

165-168. Boxes for holding the colouring matter used for stamping and sealing (*nikuchi*), ornamented with *ho-ho*, and two of them have in addition the *kiri* crest. Diameter, $3\frac{1}{2}$ inches.

169, 170. *Nikuchi*, of very delicate workmanship. Entirely covered with minute ornamentation. Diameter, 3 inches.

appears, and is generally accentuated by having its flowers, and sometimes both flowers and leaves, applied in different materials. The most favourite material for the flowers is mother-of-pearl, the purple and white varieties beautifully representing, when carefully carved, the purple and white iris. In bronze the flowers are commonly gold and silver.—*Keramic Art of Japan*.

171-173. *Nikuchi*, of similar workmanship to that of the foregoing examples. One of them has the *kiku* crest upon the bottom. Diameter, $1\frac{3}{4}$ inches.



THE KIKU CREST upon No. 171.

174, 175. Flower Vases (*hanaike*), of quaint form and vigorous design and workmanship. The bodies are oviform, with funnel-shaped necks, and supported upon compressed globular stands, each, with three leaf-shaped feet. The bodies are of deep green ground, with scrollwork, rosettes, and diapers upon them, and each vase is decorated with two oblong and two circular medallions, the former containing representations of the *koi no taki nobori*, over which hang the *sakura*, *matsu*, and *take*; and in the latter are pheasants resting upon *matsu* trees. Upon each of the stands are fan-shaped medallions, containing the *kiku* and *kakitsubata*. The necks are divided into radiating compartments, of different colours, and, at their junction with the bodies, have a band of small checker-work. The groundwork of these specimens has the customary sobriety of colouring which characterises Japanese enamels, but the subjects in the medallions are rendered in enamels of unusual brilliancy. Height, $24\frac{1}{2}$ inches.

176. Dish (*sara*), of very imperfect workmanship. Decorated with a three-clawed dragon, displayed upon a lilac panel of irregular shape. Upon the back of the dish is a *kiku* crest. Diameter, $9\frac{7}{8}$ inches.

177. Dish (*sara*), of oval shape; of similar workmanship to the foregoing example. Decorated with a three-clawed dragon amidst clouds. Length, 12 inches.

178. Cake Box (*kwashiire*) of rough workmanship, covered with diaper and floral patterns. Diameter, $4\frac{1}{2}$ inches.

179. Flower Vase (*hanaike*). The body has upon it four medallions. In one of them is a representation of the *ho-ho*, which is depicted with a flowing tail, filling the circular space, in brilliant colours, upon a chocolate ground. The medallion on the reverse side contains the *kara shishi* and a spray of the *botan*. The other medallions are filled with diapers and sprays of the *botan* and *kiku*, and butterflies, upon pale green and lilac grounds, and in these medallions appear six *kiku* crests. The foot of the vase is encircled by two three-clawed dragons and a representation of *Fusiyama*. Scrollwork and diapers in numerous colours appear upon the neck and handles of the vase, and on the former the *kiku* crest appears twice. Height, 37 inches.

180, 181. Dishes (*sara*), of bold design and execution. The large centre medallions, of turquoise enamel, are filled with sprays of the *shakuyaku*, rendered in dark green, blue, crimson, pink and white. The margins are dark green, and each contains two three-clawed dragons, executed in varied colours. Diameter, 23 inches.

182. Table, the top, pedestal, and legs of which are entirely enamelled. The workmanship and designs are of the same character as in the preceding examples. Height, 30 inches; diameter, $23\frac{3}{4}$ inches.

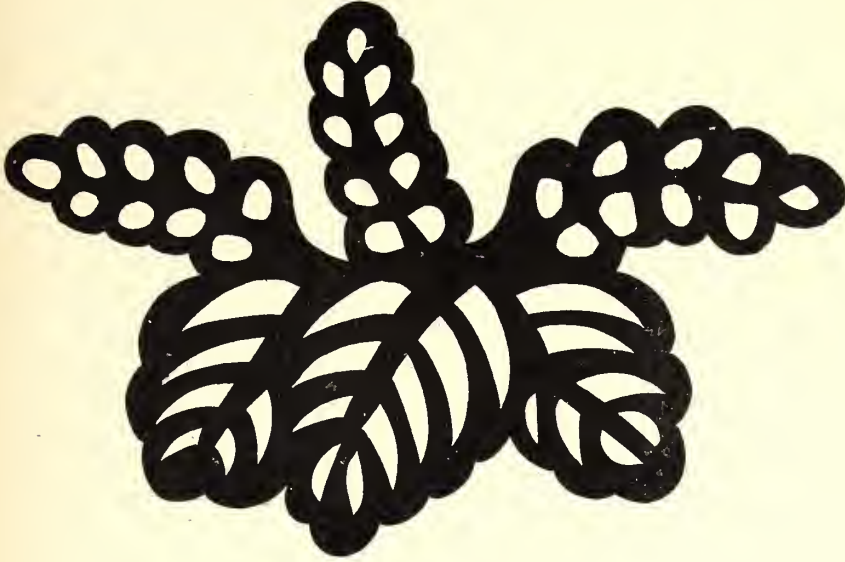
183, 184. A pair of *Kiyojoku*, the stands or table upon which the *Kiyomon*, the sacred or canonical books of the Buddhists, are placed in the temples. They are of oblong form, each being supported upon four legs, and have covers, the whole of the surfaces being enamelled. The workmanship of these interesting pieces is bold and effective, and the colouring is harmonious. Upon each of the sides of the stands are two three-clawed dragons fighting; at either end is a fan-shaped medallion containing a group of the *botan*. Upon the covers are oblong panels, surrounded by borders of the *botan*, containing representations of falcons resting upon a *matsu* and wisteria, beside



No. 185.

No. 183.

a waterfall; upon the lower borders of the covers the *kiri* crest is pierced in brass. Height, $21\frac{1}{2}$ inches; length, 28 inches; breadth, 17 inches.



THE KIRI CREST, upon Nos 183 and 184.

185. Dish (*sara*), ornamented with a circular medallion containing a representation of a man in the act of striking an animal, which he holds by the lower jaw; the man may, perhaps, be the youth Oniwakamaru, who, in after life* was known as Benkei, the faithful servant of the hero Yoshitsune. The margin of the dish is filled with diaper ornamentation. The colouring and workmanship of this example are not very good, but the specimen is one of great interest owing to the presence of the human figure in the decoration, for the Collector is not aware of any examples of this except those found in the present and two succeeding pieces. Diameter, $14\frac{1}{4}$ inches.

186. Cake Bowl, with cover (*kwashibachi*), of fine

* It was customary before the Revolution to change the name which was given to Japanese boys at the time of their birth, when they attained their majority.

workmanship and much interest, being another example of the use of the human figure in the decoration of works of enamel. The bowl and the cover are ornamented with minute diaper and floral patterns, and in the centre of the latter is a circular medallion, in which is a figure of a boy seated upon a cow, playing a flute, which, it is said, is an emblem of agriculture. Upon the bottom of the bowl are the following characters in painted enamel, the meaning of which is not clear:—

Diameter, 6 inches.



187, 188. Tables, supported upon pedestals, each with three branching legs, all of which, as well as the tops, are enamelled. The workmanship of these specimens is rough, and although the decorations are Japanese in their character, they bear evidence of European influence in their form and use, and also in the presence of three inscriptions upon one of the tables, consisting of a medley of Dutch and Japanese words written in English characters; the meaning of these inscriptions is not clear. The legs of the tables are ornamented with *botan* flowers and three-clawed dragons. Upon the top of one is the form known as *mitsu tomoye*,* in the members of which the inscriptions

*The figure known as *mitsu tomoye* is one of the crests of the family of Arima, the daimio of the province of Chikugo, but the precise significance of it as generally used in Japan is not known, Mr. McClatchie speaks of it as a triplicate representation of the single *tomoye*, and says that many different explanations are given of the significance of the figure. "One is that it represents 'snow falling, whirling down' (a common expression in Japanese description of a snow-storm); another, that it is intended to depict waves dashing up and breaking against a rock; and a third that it is a delineation of the *tomo*, or small leathern glove, consisting of loops for the fingers attached by thin strips of leather to a broader piece fixed on the back of the hand, as worn in ancient times by Japanese archers. The last of these three would seem to be the explanation most worthy



THE MITSU TOMOYE.

referred to appear, and in the central space is a representation of an eagle in flight, bearing a man in one of its



MARK AND INSCRIPTIONS upon No. 187.

The characters to the left are GYOKUSHODO, the name of the maker.

claws; the face of the man is European, and he is shown with long red hair, the artist, doubtless accustomed to the black hair of his countrymen, having been struck by this

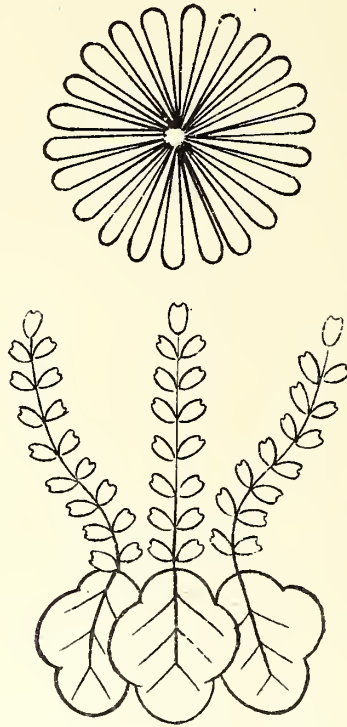
of credence. It is frequently used as a symbol of good-luck, and is to be seen constantly on the small tiles of the *yashiki* ^(a) in Tokio." The form is also very frequently seen upon the drums which are so often found represented in Japanese art works.

(a) The house of a noble, or honorable person.—*Hepburn*.

peculiarity of some Europeans. The top of the other table is decorated with an eagle, a pheasant, and with the pine, *botan*, the *sasa*, a kind of small bamboo grass, and the *kakitsubata*. Height, 26 inches; diameter, 22½ inches.

189. A collection of Beads (*judzu*), the entire surfaces of which are enamelled. They were used in the rosaries of the monks in Japan.

190, 191. Jars, with covers (*chatsubo*), ornamented with scroll work and diapers upon a dark green ground. Each piece has four medallions, two circular and two oblong;



THE KIKU AND KIRI CRESTS, upon Nos. 190 and 191.

the former are filled with *botan* plants, the stems and leaves rendered in brown and green, and the blossoms in pink and crimson upon lilac grounds; in one of the latter is a *matsu* and racemes of the wisteria; in the other are the

kiku and *kiri* crests. The colouring of these pieces is unusually brilliant and effective, and the workmanship is very bold, but it lacks, in a marked degree, the extreme minuteness which characterises the finest examples of the art. Height, $10\frac{1}{2}$ inches.

192, 193. Basins, upon short stands. The workmanship of these specimens is similar to that of the pieces last described. The interiors are ornamented with sprays of the *botan* upon green and turquoise grounds. The exteriors are decorated in the same manner. Height, 6 inches; diameter, $8\frac{1}{4}$ inches.

194. Flower Vase (*hanaike*). The body is bulbous, with long neck and trumpet mouth. It is decorated with a bold style of ornamentation, consisting of conventionalised flowers of the *botan*, and arabesque designs. The upper portions of the body and neck are covered with delicate diaper patterns. This example, and the four preceding pieces, show marked differences in design and execution to the older works previously described; the treatment is broader, the execution less precise, the spaces between the *cloisons* larger, and the enamel pastes are softer than is the case with the earlier works. The floral ornamentation of Nos. 192-194, is treated in the conventional manner which is seen in the vases Nos. 81 and 82, in which Chinese feeling is apparent, but in these examples we also find the minute and painstaking diaper patterns, and the leaf ground-work which is universally present in the purest efforts of the Japanese enamellers. Height, $14\frac{1}{2}$ inches.

MODERN ENAMELS.

195. Dish (*sara*), ornamented in the centre with a bird upon the branch of the *matsu*. In design, colouring, and workmanship, this piece is an average specimen of

modern Japanese enamelling. It was executed shortly after the old works came to light, probably in 1872. It is interesting because it affords an opportunity for a close comparison between modern and ancient work, and, for that purpose, the Collector has placed it in a case with the dish of the same size, No. 35, which may be accepted as a perfect example of the art. Both dishes are figured in the earlier portion of the Catalogue. Length, 15 inches.

196, 197. Flower Vases (*hanaike*), of good modern work, but interesting only as a foil to the legitimate specimens of the art. The flowers, birds and diaper patterns are all rudely drawn, and the colouring and workmanship, whilst a clear imitation of the originals, are deficient in all the delicacy and refinement which give the charm to the latter. Height, 20 inches.

198. Dish (*sara*), of rude and imperfect workmanship. Decorated with a pheasant and sprays of *botan*. The imperfection of the modern work is shown, not only in the decoration of the interior of the dish, but also in the carelessness with which the work on the exterior is done, affording in this respect a marked contrast to the care with which the older works were treated. Diameter, 12 inches.

199, 200. Jar, with cover (*chatsubo*), and Dish (*sara*), ornamented with a roughly executed floral design upon a blue ground; these pieces are apparently an imitation of the works catalogued under Nos. 81 and 82. Height of jar, $10\frac{1}{2}$ inches; Diameter of dish, $9\frac{3}{4}$ inches.

201. Plate (*kozara*), of the coarsest modern workmanship, and rudest colouring; this is a specimen of the worst kind of modern ware made shortly after the ancient works came to light. Like most of its class, it contains a considerable quantity of wax in place of the legitimate enamel pastes; the vitrification of the enamels has been so imperfectly accomplished as to leave large spaces of the metal uncovered. This example was received in 1873.

202. *Fudetate*, made in Tokio, about 1880; an example of the bastard work produced under the superintendence of French artists. The texture of the enamel pastes employed is good, and they are perfectly vitrified, but the *cloisons* used are thicker, the metal ground upon which they are fixed is heavier, and the brass borders are much stronger, than is the case in the genuine works. But the chief characteristic of this class is the large spaces of enamel left uncovered with the *cloisonné* work, the employment of brilliant light blue and black grounds, and the introduction of brown, pale green, and other tints, which are never found either in the old works, or indeed in the modern imitations of them which emanate from the Japanese artist. Height $4\frac{1}{8}$ inches.

TRANSLUCENT ENAMEL.

203. Flower Vase (*hanaike*), of the same period and character as the preceding example, the neck and body are covered with translucent enamel, and are powdered with leaves and rosettes executed with *cloisons* in opaque green, and white enamels; there are also two bands of floral ornamentation in opaque enamels, and a fringe border round the neck, executed in the garish tints associated with the works of this period. Height, $6\frac{1}{4}$ inches.

CHAMPLEVÉ ENAMEL.

204. Small Dish (*kozara*). The ground is of thick brass, and the inner side is ornamented with a crane in flight amongst clouds. The workmanship is roughly executed in deep blue, green, white, and pink enamels of poor quality. This piece was probably made about 1870. Diameter, $4\frac{1}{8}$ inches.

CLOISONNÉ ENAMEL ON PORCELAIN.

205. Cup (*chawan*), of porcelain. The exterior is covered with detached ornamentation upon a ground powdered with sprays of *kara kusa*. The work is executed with exactitude, and the *cloisons* employed are exceedingly fine; the enamel pastes are of good colour, but are extremely soft, and have not taken the polish which is seen in examples upon metal grounds. This piece is an early and good specimen of its class, and was made before 1872. Diameter, 3 inches.

206. Jar with cover (*chatsubo*), of porcelain. It is entirely covered with small patterns, shrubs and birds, executed in soft enamel pastes of weak colours. Height, 10½ inches.

207. Bowl (*hachi*), of porcelain. The interior is decorated with a fringe and four medallions executed in red and gold after the fashion, styled *kinrande*, employed by Yeiraku, of Kioto, and introduced by a member of that family into the province of Owari, where this bowl was made. The exterior is covered with very imperfectly executed *cloisonné* decoration. Diameter, 6 inches. This specimen, although made since 1870, bears the following mark:—



DAI MING, MANREKI NEN
SEI. Made in the period of
Manreki, the dynasty of Dai
Ming. A forgery of the Chinese
mark of the Wan-li period, 1573-
1616 A.D.



No. 209.



No. 210.

PAINTED ENAMEL.

208. Plate (*sara*), of painted enamel upon copper, decorated with a spray of *botan* in gold lacquer, and with the following inscription also painted in lacquer. This is modern work, made probably since 1875. Diameter, 12½ inches.

影 滴 卷
 移 掃 簾
 后 苔
 柳 雨

Ren o makeba kau shitadaru,
 Ishi o harayeba chikuyei
 utsuru.

Meaning :—

As I raise the curtain the rain
 drops from the flowers,
 As I sweep the stone the
 shadow of the bamboo is
 reflected.

CHINESE CLOISONNÉ ENAMELS.

209. Plaque, enamelled upon a thin copper ground, with a subject which appears to be allegorical, and may represent the Chinese idea of the progress of human life to the future state. On the upper part of the plaque, on the right, is depicted the broad way, as shown by pleasant gardens and open gates. On the left is shown the narrow way, leading to doors which are closed and locked. In the centre appears the bridge over the stream of life,

with youthful, middle-aged, and aged figures ascending upon one side and descending upon the other. In the foreground are seen indications of the places to which the wicked and the righteous are sent, and of the gulf which divides them. The remainder of the surface of the plaque is covered with flowers and animals. The workmanship of this interesting example is exceedingly bold, and, together with the deep-toned enamels which are used, points to the MING dynasty (1368-1643 A.D.) as the period of its manufacture. Size 24 inches square. Enamelled in its surface is the following mark, which means TSUKI, which may, perhaps, be the name of the maker; the literal meaning of the character is, however, "the moon," and it may have some other significance.



210. Flower Vase, of antique form and vigorous workmanship. The foundation is of copper, and is unusually thin for Chinese work. The treatment, and the deep-toned enamels used, are similar to those in the preceding example, and point to the same date of manufacture. The ground tint is of a light turquoise, and the ornamentation consists of branches of the plum tree, chrysanthemum, and bamboo, rendered in white, yellow, crimson, pink, and dark green. The vitrification of the enamel pastes is not very perfect, but this is always the case in such very early works as this. Height, 19 inches.

211, 212. Circular Vessels, resembling egg-cups in form, which may possibly have been used as spittoons. They are decorated with scrollwork and conventionalised flowers, in white, dark crimson, and green, upon a turquoise ground. These pieces are of about the same period as the preceding specimens, but the surfaces have been more deeply ground. The first band of ornamentations in Plate II. is drawn from one of these vessels. Height, $3\frac{1}{8}$ inches.

213. Perfume Burner, of cylindrical shape, with pierced brass cover and three brass legs. The body is covered with fret ornaments, upon a turquoise ground, and upon it are three marks in metal, with the character JIU,* meaning longevity, repeated three times. Of the same period as the pieces last described. Diameter, $3\frac{1}{4}$ inches.



JIU, *Longevity*.

214. Sceptre, of about the same period. The same deep-toned colours are used, and the character of the ornamentation also indicates an early date. The upper part contains a carving in soap-stone, and the character, JIU, is repeated five times in three different forms, as is shown below. Length, 16 inches.



JIU, *Longevity*.

215. Perfume Burner, of globular shape, mounted upon a tall stem. It is decorated with borders of conven-

* The character, Jiu, upon this, and the succeeding specimens, afford a few examples of the different forms in which it is drawn, So numerous are these that a complete collection of them is known as *hiyaku jiu*, or the hundred *jiu*, although there may not really be quite so large a number.

tional scrollwork, and with fret designs, executed in yellow and deep-toned blue and red, upon turquoise grounds. Upon the stand the character JIU appears four times. Height, 11½ inches.



JIU, *Longevity*.

216, 217. Plates, ornamented with floral designs and the symbolical devices shown upon the opposite page.* The character, JIU also appears. The enamels employed are deep-toned red and blue, white and yellow, upon turquoise grounds. Diameter, 7½ inches.



JIU, *Longevity*.

* These symbolical devices are in use amongst the Chinese Buddhists and are sometimes found upon enamels, but more frequently upon works in porcelain. They are generally shown surrounded by streamers or by sprays of flowers. On enamels the symbols are displayed singly, but two of them are often coupled when used in the decoration of porcelain. Their full significance is not known, and I cannot do better than give the following information on the subject from Mr. Augustus W. Franks' Catalogue of his collection.^(a)

Figure I. A state umbrella, possibly intended for the *Wan-min-san*, "The umbrella of ten thousand people," which is presented to a mandarin on his leaving his district, as a token of the purity of his administration.

Figure II. An univalve shell, the chank shell of the Buddhists. A shell was lent by the government to the ambassadors to Loochoo to ensure them a prosperous voyage.

(a) Catalogue of a collection of Oriental porcelain and pottery, by Augustus W. Franks, F.R.S., F.S.A.; London, 1879, George E. Eyre and William Spottiswoode.

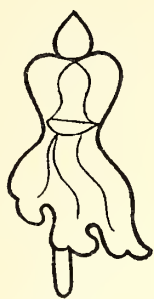


Fig 1.

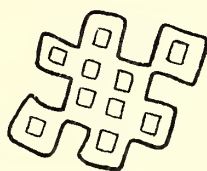


Fig 5.



Fig 2.



Fig 6.

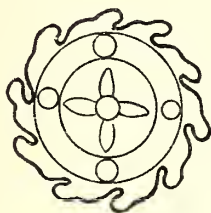


Fig 3.



Fig 7.



Fig 4.



Fig 8.

218, 219. Plates, with turquoise grounds, decorated with white and deep-toned red and blue. The centre medallions contain landscapes, with goats feeding under pine trees, and in the margins are very rudely drawn birds and floral scrolls. Black enamel is freely introduced in the borders upon the backs. Diameter, 8 inches.

220, 221. Plates, with dark blue grounds, covered with a fret diaper, upon which are small circular detached and overlapping medallions, filled with flowers. The borders of the backs of the plates are treated in the same manner. Diameter, $7\frac{1}{2}$ inches.

222, 223. Plates, with turquoise grounds. In the centre medallions are a group of flowers and a *kirin*, and in the borders there appear the eight symbolical characters referred to in the description of specimens No. 216 and 217. The colours employed are white, yellow, black, lilac, green, and dark blue, and red. Diameter, $7\frac{1}{2}$ inches.

224. Bowl and Cover, decorated with floral ornamentation in the deep-toned colours which are associated with this early ware. Diameter, $5\frac{1}{4}$ inches.

225. Bowl, of hexagonal form, with cover, ornamented with fret and floral designs, in similar colours to the foregoing examples. Upon each of the faces of the body of the vessel the character JIU appears in red enamel. Diameter, 5 inches.



JIU, *Longevity*.

Figure III. The *chakra*, or, Wheel of the Law.

Figure IV. Two fishes, united by fillets. This symbol may allude to domestic felicity.

Figure V. An angular knot, the intestines, an emblem of longevity.

Figure VI. A vase, with cover.

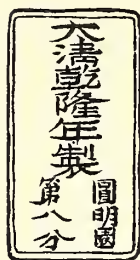
Figure VII. The lotus flower.

Figure VIII. A canopy.

226. Square Tray, covered with floral designs and conventional scrollwork, of most perfect execution and colouring. The *cloisons* are of unusual delicacy for Chinese work, and the brilliancy of the enamel colours which are used would identify the work with the period of Khien-long, even without the confirmation which the mark engraved upon the tray affords. There is, indeed, a striking resemblance in the design and colouring of this specimen of *cloisonné* enamelling upon copper and the beautiful works in enamelled porcelain which were produced during the period named.

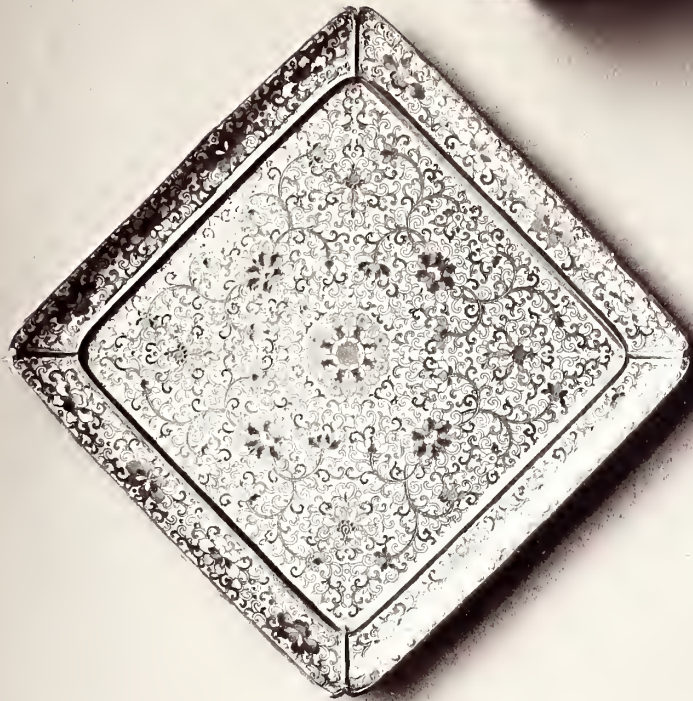
This example illustrates the highest development of the art of enamelling in China. The enamel pastes are of singular purity of texture and colour. The designs are executed in yellow, crimson, blue, green, and drab, upon a turquoise ground. The vitrification has been so perfectly accomplished that the artist has preferred to leave the surface almost entirely unground, a most unusual treatment, and one possible only in works of the most perfect execution.

An inscription engraved upon the underside of the tray fixes the date of its manufacture during the period of KHIE-
LONG, 1736-1795 A.D., and it also states that the tray formed the eighth part of some work in enamel. Size, 8 $\frac{5}{8}$ inches square.



DAI THSING, KHIE-
LONG, NEN SEI. YEN-
MEIYEN. DAI HACHI BU. *Made in the period of
Khien-long, during the dynasty of Dai Thsing, by
Yenmeiyen. The Eighth Part.*

227. Basin, of the same period as the preceding example, and decorated in the same manner, excepting that there are upon it four medallions, containing floral compositions, upon grounds of the yellow which is associated



No. 229.

No. 226.

No. 288.

with the Imperial dynasty of China in the decoration of works in porcelain. The vitrification of the enamels in this specimen is not uniformly satisfactory, and the surface has been somewhat injured during the process of grinding. Diameter, $6\frac{1}{2}$ inches. The following mark is engraved upon the bowl :



DAI THSING, KHIEN-LONG, NEN SEI. *Made in the period of Khein-long, during the dynasty of Dai Thsing, 1735-1795 A.D.*

228. Fragment of enamel of the period of KHIEN-LONG. It has probably formed part of a trophy of which the Tray, No. 226, may have been a portion; the work of the two pieces is identical, excepting that the surface of this specimen has been ground down perfectly smooth. A comparison of the two pieces will clearly show that the process of grinding detracts much from the beauty of the enamel and the brilliancy of the colouring. Diameter, 6 inches.

229, 230. Flower Vases, enamelled upon heavy cast grounds; they are supported upon three legs, and are decorated with borders of conventional scroll-work in red, white and green, upon dark blue grounds; the bodies and legs are covered with fret designs in blue, red and yellow, upon turquoise grounds. These specimen are of a more recent date than the three examples last described, and, like Nos. 231-233, were probably made during the earlier part of the present century. Height, $8\frac{1}{2}$ inches.

231. Pilgrim's Bottle, of about the same period as the two preceding pieces. It is flat, and upon each side is a circular medallion filled with trees, birds, butterflies, and flowers, and in one of them is a *kirin*; the other portions of the bottle are decorated with scroll-work. The workmanship throughout is rough, and the colouring is much less refined than that found in the earlier ware. Height, 11 inches.

232. Flower Vase, of very graceful form, with trumpet-shaped mouth. The workmanship is good and the colouring refined. This example is ornamented with rudely drawn dragons and conventional flowers rendered in green, crimson, blue, white and drab enamels upon a turquoise ground. On the upper surface of the mouth the character JIU is rendered in crimson enamel, and repeated four times. Height, $15\frac{1}{2}$ inches.



JIU, *Longevity*.

233. Perfume Burner, mounted in ormolu, upon four legs with elephants' heads, and with a pierced cover upon which is a *kirin*. The vessel is ornamented with fret designs, in various colours, upon turquoise grounds. Height, 7 inches.

234. Circular Plaque, of bold design and execution. In the centre is a medallion containing a dragon with five claws, the Imperial Chinese form of drawing, amidst clouds, and in the broad margin are a number of fish rendered in deep blue, grey, turquoise, and yellow enamels, upon a bright chocolate ground. Diameter, 33 inches.

235. Circular Plaque. In the centre is a circular medallion filled with chrysanthemum flowers, and from this radiate six other medallions, divided by ornamental borders, each of which contains floral compositions vigorously treated in brilliant colours upon turquoise grounds. Diameter, $28\frac{1}{2}$ inches.

236. Perfume Box, decorated with arabesque designs upon a turquoise ground. Length, $2\frac{5}{8}$ inches. This, and the two preceding examples, are of recent date, probably between 1850 and 1865 A.D.

CHINESE PAINTED ENAMELS.

237, 238. Flower Vases, of copper, decorated with flowers, bats and butterflies, painted in various tints of pink, white, green and gold, upon a deep blue ground. Height, 13 inches.

239. Dish, of copper, decorated with a border of foliage and flowers, upon a yellow ground. The centre of the dish is occupied with a representation of a Chinese mythological subject. Diameter, 16 inches. These three examples of Chinese painted enamel are of recent date, but not later than 1870.

EUROPEAN CLOISONNÉ ENAMELS.

240, 241. Plate and Ladle, forming part of a Communion Service, of Russian enamel. The arabesque designs, with which these specimens are decorated, are outlined, upon copper grounds, with slender twisted *cloisons*, and the cells thus formed are partially filled with turquoise, white and yellow enamel pastes, upon dark blue grounds, some portions of the grounds having been left uncovered. The surface of the enamels is unground. Date uncertain, but ancient. Diameter of Plate, $5\frac{7}{8}$ inches; length of Ladle, $6\frac{1}{2}$ inches.

242. Circular Dish, enamelled upon a thick metal ground. The subject depicted upon the face of the Dish is the *koi* ascending a waterfall, and the accessories are the bamboo, pine and *kiri* blossom, but the English artist has engrafted the latter upon a group of iris. Upon the back are patches of ornamentation slavishly copied from Japanese works in enamel, and rendered in gaudy colours. $9\frac{3}{4}$ inches. Made by Elkington & Co., of Birmingham, about 1872. Diameter, $9\frac{3}{4}$ inches.

243. Circular Dish, of similar workmanship to the preceding example. It is decorated with a badly drawn eagle, butterflies and the branch of a tree. Diameter, $9\frac{1}{2}$ inches. Made by Elkington & Co., about 1872.

244. Covered Bowl, enamelled upon thick metal grounds. The decoration consists of storks, bamboos and flowers, carefully rendered in low-toned colours upon a light lilac ground. The *cloisons* used in this example are very delicate, and the design, manipulation, and colouring are all unusually good for European workmanship. Diameter, $3\frac{1}{8}$ inches. Made by Christofle & Cie., of Paris, about 1872.

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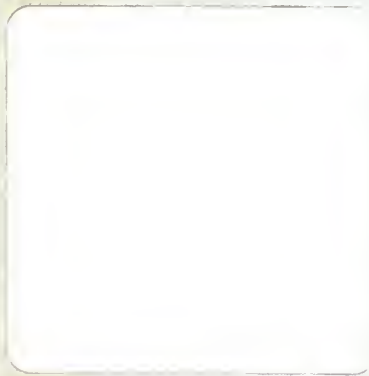
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